

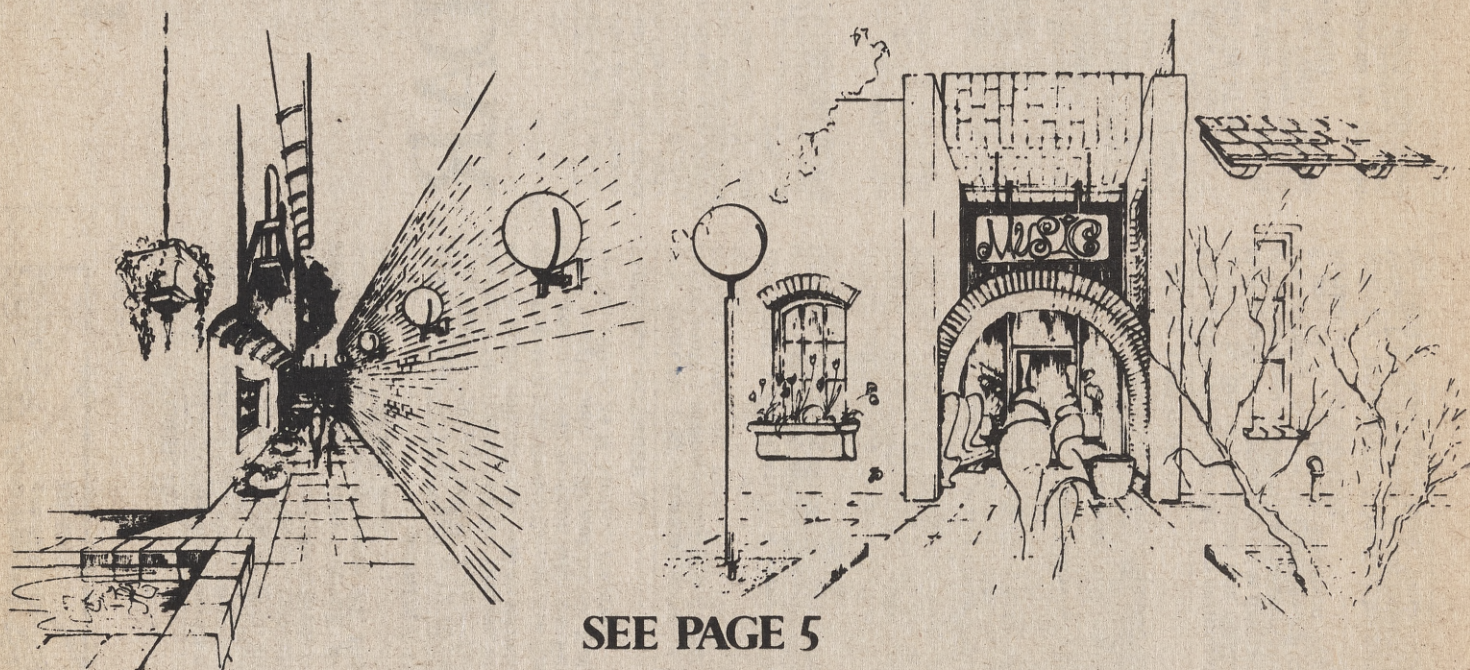
FOLLIES

free

october 1976

THE NEW COMMUNITY JOURNAL

Pasadena Architect Sketches Retail Center Alternative



SEE PAGE 5

in this issue:

**AUSTRALIAN BEER DRINKING
THE WRITER AS SPORTS HERO
CALENDAR OF EVENTS**

FOLLIES

VOL. II, NO. 1

OCTOBER 1976

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FOLLIES is published the first of every month and is distributed throughout Pasadena, South Pasadena, Altadena, and Sierra Madre. We welcome contributions of poetry, fiction, graphics, reviews, community news features, interviews, and photographs. Address correspondence, and submissions of manuscripts and artwork, to Editor: 175 May Avenue, Monrovia 91016. Please enclose a SSAE. For info on display advertising rates call 358-6255. Subscriptions are \$5 per year.

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MISCELLANY

NEWSRACK NAMEPLATE CONTEST

Follies has purchased fifty small newsracks, which are being placed this month at distribution points throughout Pasadena, Sierra Madre, and Altadena. What we really need to add class to these racks is an attractively-designed nameplate, and therefore we are sponsoring an open competition for all interested artists. For the best design received by November 15, *Follies* will award a \$20 gift certificate good at any business establishment which advertises in *Follies* in the October or November issues.

All submitted designs should be in black and white, and 5 inches tall by 9 inches wide; it should incorporate the name *Follies* and boldly emphasize that the paper is free and that all are welcome to take one. From there, let your imaginations do the wandering. The winning design will be reprinted and used as the nameplate on all of our newsracks.

KITSCH CONTEST CALLED OFF

Due to a lack of entries, the first annual Kitch Contest has been officially cancelled. We are somewhat at a loss for words to interpret the less-than-overwhelming response to this contest. Rest assured, however, that the pillow with "Pasadena" embroidered on it will be carefully tucked away and will undoubtedly reappear later as the grand prize in another contest.

FOLLIES DEVELOPS SALES STAFF

Follies is in the process of developing a staff of advertising salespeople. The potential sales market in our area is extensive and largely untapped, and provides a great opportunity for interested persons. We offer a very generous commission, as well as the chance to become involved with an alternative paper that is both a new concept in journalism and an important resource in the community. Interested persons can call 358-6255.

NEXT ISSUE: A GUIDE TO RECORD SHOPS

Follies is now preparing a comprehensive guide to all record shops in the Pasadena area, to be published in the November issue. Written and compiled by Dennis Petticoffer, William Scaff, and Terry Cannon, the guide will include critiques of stores in all musical idioms, informative hints on record collecting, and features on some of the area's most unusual specialty shops. Don't miss it!

It has been brought to our attention, through correspondence and personal conversation, that there is a growing number of readers expressing concern about the name of this newspaper. These persons apparently believe that the word *Follies* connotes a frivolous or flippant meaning, which is misrepresentative of the majority of articles, or else that the name suggests vulgarity, associated with burlesque and rows of voluptuous women with their legs kicked high in the air.

It is not difficult to slough off those unwilling to explore these pages out of fear for what they *might* find. I address the following remarks, therefore, to those who are genuinely concerned with the welfare of an alternative press and do not want to see it jeopardized by something as inconsequential as a name. If I appear obstinate, it is because I believe that the name selected one year ago to represent this project is still very much a symbol of the spirit which we bring to journalism and to the community.

As a point of reference, I submit for your perusal a manuscript written over 450 years ago by the great Renaissance humanist Erasmus, entitled *The Praise of Folly*. Although essentially a criticism, by satire and parody, of the cruelty of war and the pomposity of theologians and scholars, *The Praise of Folly* is most vividly remembered by this writer for its brilliant perceptions on the "darker" side of man — the follies and foibles possessed by all, yet admitted by few. Perceptions, I might add, that have lost not one iota of significance over the intervening years.

Erasmus' commentary is delivered by the personification of Folly, a divine goddess worshipped by all. She too realizes that her name is associated with all that is seemingly undesirable: "I am not ignorant how ill the name of Folly sounds, even to the greatest fools." She points out that, regardless of your feelings toward her, all humans possess folly and that those who try to hide it "walk about like apes in scarlet or asses in lion-skins." A recognition of this fact of life, then, brings us a step closer to understanding the human experience and to confronting that concept we call "truth." And it is here that we discover that the praise of Folly is also, ironically, a praise of Wisdom.

Folly states, "May I not affirm, indeed, that you will find no great exploit undertaken, no important arts invented, except at my prompting?" She is also a characteristic of many conditions and attitudes which this paper is dedicated to understanding and perhaps even changing. One would never think of putting out a book describing the horrors and tragedies of war and calling it *Follies*. Yet, is

RAZING KITSCH-ORADO

I have been following the rising controversy over the new Pasadena Retail Center. As a resident of a neighboring community who works in the city and shops in Pasadena often, I feel my perspective could be of value to others.

I am totally in support of the new Retail Center. Not because it will make some wealthy vested interests richer — that would be unfortunate if it is true. And not because I am opposed to the "inefficient" momma/poppa shops that now occupy the proposed site — they are a real part of America and should be preserved whenever possible.

I support the Retail Center for only one reason: it is the only way to clean up the strip of "Kitsch-orado Boulevard" that now extends from Los Robles west to the 134 Freeway. At present, a lady cannot walk down that part of your main thoroughfare without being whistled at, panned, ogled or purse-snatched. This fact is becoming one of your city's worst-kept secrets, despite efforts of the merchants, police, *Star-News*, and City Government to hush it up while trying to treat the problem. I applaud their corrective efforts, but not their coverup. Any female who frequents the area knows the real story: bums, hostile black youths, shoplifting, filth, and a generally dilapidated feeling.

All the other less drastic remedies have been tried. It is time to resort to the last resort: namely the bulldozer. Raze the buildings, erect safe, well-patrolled, and slightly more expensive businesses. These will repel the tramps, ogles and truants who feel more safe in the open than in a closed-in shopping center where they can be apprehended if found doing something wrong. They cannot be easily caught at present on Kitsch-orado.

I'm not interested in the pillow with Pasadena embroidered on it. Save it for someone needing such comforts. I am interested in seeing a once-great and beautiful community recapture that fading glory. Symptom treating remedies have failed. It's time for the surgeon's scalpel.

I hope you will publish my sentiments. They reflect those of a lot of girls working in your city. Please withhold my name or use only initials, as I don't want to feel even less safe in an area I must go every workday.

S. K.
South Pasadena

AESTHETIC DESIGN

I just moved to the Sierra Madre area and picked up on your paper. I feel that I can relate to your philosophy and your drive to balance out the current mode of "news coverage" in the San Gabriel Valley.

My reason for writing is to thank you for the clean, aesthetic design of your paper and apparent concern for the visual as well as the emotional. I am currently enrolled and half way through the Art Center College and honing my craft as an illustrator and graphic designer.

CRAIG CALSBEEK
Sierra Madre

FOLLIES CAUSING EYE PROBLEMS

I like everything pretty well about your new journal except the name and the fact it hurts my eyes because the print is so small. How about renaming it the "Headache?" It looks like you're trying to save a buck by squeezing stories into too small a space. Your old issues had more spaciousness and graphics mixed in. How about giving the readers a break and spreading out the material more?

NAN HOWARD
Altadena

in praise of "follies"

there anyone who would argue that war is *not* one of the ultimate follies of mankind? Is there not folly in our daily gossip with friends and neighbors, in slaving at 8-to-5 jobs that we can neither understand nor endure? Is there not folly in the fact that this newspaper, which attempts to open an intelligent communication in the community, precariously survives from month to month, while throw-aways jammed with nothing but wedding announcements and classified ads reek with prosperity?

Folly has stated that it is "fools who speak the truth, are frank and ingenious." Our newspaper attempts to probe the follies of man in both his achievements and wrongdoing. Maintaining honesty as a journalistic policy is reflected in our very name. I could refer you to a number of papers strangled by the almighty buck which possess very unobtrusive names but which also speak, as Folly suggests, with two tongues — one used for speaking the truth, the other for speaking what its editors judge most opportune at the moment.

I believe that if this newspaper will ever make a real impact in the community, it will be because we have recognized Folly, because we have brought a part of our soul and an honesty to this project, and because we have made a place for levity and sheer foolishness as well as for the most serious of thought. There is, after all, something indescribably delicious about being foolish, something which attracts our attention. As Folly describes it: "Just as it commonly happens, when the sun first shows his splendid golden face to the earth or when, after a bitter winter, young spring breathes mild west winds, that a new face comes over everything, new color and a sort of youthfulness appear; so at the mere sight of me, you straightaway take on another aspect. And thus what great orators elsewhere can hardly bring about in a long, carefully planned speech, I have done in a moment, with nothing but my looks."

Your further comments would be appreciated. Until next month, farewell. . . . Applaud. . . live. . . drink. . . O most distinguished readers of *Follies*!

— TERRY CANNON

correspondence

ADVICE FOR MS. JONES

In regards to the letter by Ms. Dorothy Jones (September issue of *Follies*), I would like to add a few comments and ask several questions.

Ms. Jones, like everyone else, is entitled to her opinions about the pornography situation in Pasadena. I don't read the material myself, yet I don't have any ill feelings for those who do. Ms. Jones should keep in mind that everyone is an individual and each of us prefer our own reading materials. Just because a person's reading taste includes porno or other subjects which do not agree with Ms. Jones' standards, it does not necessarily mean that this person is "wrong" or a "potential rapist." The porno readers have their rights to read what they wish just as much as Ms. Jones has her right to read the *Pasadena Star-News*.

Also, I would like to know what does beautiful blonds married to or living with blacks have anything to do with the porno situation in Pasadena. Better yet, what business is this of Ms. Jones if a "beautiful blond" is attracted to a black or vice versa. Did those black and white couples tell Ms. Jones how to live her life? Is there a law prohibiting a person with a certain color skin from marrying, living, or socializing with another person whose skin color happens to be lighter or darker than his? America's racial problem is bad enough already, and laws of this kind would only keep the different races farther apart.

Please tell Ms. Jones that black and white couples probably don't care what she thinks. I suggest that the next time Ms. Jones sees a black and white couple she show some consideration and *don't* ask, "Why don't you go with your own type?" Instead she should take this famous advice from Dear Abby: Mind your own business.

A.G.
Pasadena

GODSEND TO ARTISTS

May I begin by saying it's about time! I cordially and sincerely congratulate *Follies* for what it is. As I thumbed through my first experience with *Follies*, I found at last a piece of journalism that is truly geared towards myself and others like me — a paper that is informational as well as entertaining and could very well be the godsend to the local artist.

I moved to Pasadena two years ago having heard of its past reputation as a cultural mecca. I hoped that perhaps some remnants remained. But the Playhouse is closed and PCC is a far cry from it. I feel there is creative genius here, but it is scattered and reclusive. In fact, I share my house with an artist who uses the room as a studio. She comes only to weave her incredible tapestries and lives the rest of her life elsewhere. Were it not for papers like *Follies*, artists like her would have no hope for even minimal success lest they go commercial, a fate worse than death.

For these reasons and more, I support *Follies* wholeheartedly. Although I cannot honestly answer the questionnaire after having seen only one issue, I can offer what patronization of your sponsors I can afford and a \$5 check for my subscription. Don't be surprised if you hear a great deal more from me.

I hope that you can continue to grow without, like my friend the artist, going commercial.

MELODY BURGESS
Pasadena

W.S.: I gather there is a considerable tradition in Australia associated with drinking beer. Could you enlighten us on the subject?

D.M.: I'd be very happy to do that pal. I think the first thing we've got to consider is the belief that all Australians hold dear. . . that they have the best beer in the world. Perhaps I could illustrate this point with a certain incident that occurred to a friend of mine recently. He was in a local hostelry consuming a little of the foaming amber, as we might say, and he was led to a discussion about the nature of beer with an American friend. They were discussing the merits of American as distinct from Australian beer. The upshot of the argument was this: both of them sent away a glass of Foster's (Australian) and a glass of American beer to the government analyst to see which was the best. The American got a letter back several weeks later saying: "Dear Sir, Your horse has sugar diabetes."

W.S.: Too close to the truth. Well, what is it about American beer that you dislike?

D.M.: There's a number of factors. I think probably the first one is the sense that you get in the after taste that the beer has been forced into maturity by chemical means. I always feel, but I'm not sure about their production methods here, that there is a tinny, sharp, acidic after taste in American beer. They seem to be heavily gassed.

W.S.: That appears to be the case.

D.M.: Now, I've made home brewed beer for many years, and one of the things that distinguishes a finely brewed beer from a commercial product is the fact that a genuinely brewed beer is not very fizzy. A lot of people don't realize that. I think Americans really don't want beer. . . they want pop.

W.S.: Or a good burp.

D.M.: A good burp. That's right. I think the worst, the most offensive of all beers, in this respect is Budweiser.

W.S.: Yeah?



D.M.: Very fizzy. They must pump so much CO-2 into that stuff. Now see, a good brew shouldn't really smack the roof when you tear it off. There should be a quiet and gentle fizz. See, already you are entering the realm of the aesthetic here. And another thing, too, that I've noticed about American beers is that there is a distinct lack of variety in the tastes. I think what has happened here is that the large companies have been so anxious to capture the major market that they haven't been prepared to deviate in their taste away from the norm. So, you end up with a bewildering variety of labels. . . all of them offering beers which essentially taste the same.

Americans are deprived of the enormous variety of tastes available in genuine beers. You can go to one extreme with stouts. Thick. Dark. Heavy. Very bitter tastes. Incidentally, a good stout is said to be renowned for its capacity to put lead in the pencil. Whatever that means. From that extreme we go to the other with the pale and pleasant sipping lagers. And through that you get beers which are known as bitters, ales, malts, lagers, and so forth. And these tastes are very distinct.

There is one beer brewed in Australia called Melbourne Bitter. It has such a bitter taste that a lot of people can't drink it. This is the beer that you drink after a very hot day. It's enormously satisfying. It puckers the mouth. Now see, you'll never get that taste in American beers. You see, you just drink the one beer all the time; whereas, at home, there are different beers to match different moods. I'm reminded of a friend of mine. He was, shall we say, an active man sexually. He was once asked, "What are the three best things in the world?" He said, "A Melbourne Bitter before. . . and a smoke afterwards."

W.S.: That's one beer I'll have to try.

D.M.: One thing you might be interested in is some of the language and terminology that Australians use.

W.S.: Absolutely.

D.M.: I've written down several words for beer you might want to share. It is referred to variously as the foaming amber, the chilled article, or, in more lyrical moments, Australians have been known to call it the ambrosia of the gods. But this is a little excessive. And then on occasions it is simply referred to as a Fogerty.

W.S.: A Fogerty?

D.M.: A Fogerty. Yes. I'm glad that you asked me. A Fogerty is the article made by a man called Mr. Fogerty. He's responsible for making Foster's Lager.

W.S.: To say it correctly you must say it out of the corner of your mouth. Fogerty.

D.M.: Fogerty. Yes. That's right. All Australians talk out of the corner of their mouths.

W.S.: Why is that?

D.M.: Well, I'm not a proud man. I'm prepared to recognize my heritage. Australians all talk out of the corner of their mouths because they're descended from criminals. Chosen by the best judges in England they say. Now there are also a number of words used for containers. Bottles are variously called botts, jars, jugs, or Aristotles.

W.S.: Aristotles?

D.M.: Aristotles. Rhymes with bottles. And that's shortened to Aris.

W.S.: I see.

D.M.: Cans are called tins, tubes, steelies, or just canisters. Let me describe some of the phrases used for the art

of drinking itself. At this point, I might say, the language assumes a poetic, even transcendental aspect when we get to the real center. The simple act of opening the can is referred to as ripping the scab off a tube. The business of opening a bottle is called lifting the roof from an Aris. Both of them, in moments of haste, can be just simply summed up as broach and quaff. Or you can refer to it as trying several, lowering an amber, consuming the golden brown, bending the elbow, or tampering with Fogertys.

W.S.: I see why you call this an art form. You Australians have raised the act of drinking to a level above the commonplace.

D.M.: Ask me about drinking establishments.

W.S.: Oh. OK. What about drinking establishments? Perhaps you could make a comparison between American as opposed to Australian bars.

D.M.: There are a number of factors which mitigate against the enjoyment of public drinking in America. Probably the most significant is the fact that there are no pubs. I'm talking about no light thing here. This is a very significant factor in the stability of the Australian character. In fact, a sociologist at Monash University recently published an article in which he insisted that the reason Australia has the lowest divorce rate of any Western country is due to the fact that it is heavily laced with pubs. And he insisted that the quiet and casual atmosphere of the Australian pub gave those who were suffering domestic turmoil the opportunity of working things out in a setting that was more conducive from that which they had established at home.

You see, there is a tremendous sort of bar room mate-ship. A code of friendship, in which you can establish, at a certain level, a very intimate relationship. There is an enormous sense of security about establishing yourself in a bar and having a group of fellows who will meet on a regular basis and will try several with you. One of the most prevalent drinking characteristics is what is known as drinking schools. You might be invited to join with a group of fellows in one of their drinking schools. Each person in the school is required to buy one round of beers. Therefore, if you are a member of a school which has twelve people in it. . . you will have to buy twelve glasses of beer.

W.S.: You're also committed to drinking twelve.

D.M.: That's right. And you're not allowed to leave the school until such time as you have paid your dues. This makes for a more than casual attitude. You'd better enter with the prospect of staying a considerable length of time.

Bending the Elbow

AN INTERVIEW
WITH DAVID H. MILLIKAN

PHILOSOPHER, THEOLOGIAN, AESTHETICIAN,
SURFER, FROTHBLOWER,
& AUSTRALIAN COUNTRYMAN

BY WM. SCAFF

W.S.: Is there a code of ethics governing conversation? What sort of things are proper to talk about?

D.M.: Well, I've come across a sort of liability in American bars. And that is the character who, after several foaming ambers, tends to unbosom himself of deep psychological problems. After some very careful examination in this matter, I've started to discern the signs so I can prepare myself. That rarely occurs back home. That's not one of the things you do.

W.S.: What do you talk about in Australia?

D.M.: Ah. . . I think sports is essential. It's difficult to conceive of beer outside of the context of sports.

W.S.: What about philosophy? Theology?

D.M.: Oh yes. Some of the most pleasurable experiences of my life have been spent drinking for up to ten hours at a stretch with some Jesuit friends of mine. The Jesuits, of course, are noted for two characteristics. One, they drink a lot of beer. And two, they are good arguers.

W.S.: Commendable.

D.M.: Absolutely. That's one of the problems of the fundamentalist church in America. They don't drink beer. Should they take up the noble art, I'm sure many of their problems would be solved. Well, as a matter of fact, I remember once I was drinking with a bunch of Jesuits in Melbourne. There was a Father McGuiness there. A man well advanced. In his fifties. But a man who had a sort of roving eye, nonetheless. I can remember he suddenly stopped the conversation, such as it was at the time, and he turned to me and said, "Now! You're not a Catholic. Answer me this question. Is it wrong to look at a naked woman?" I was nonplussed by this. What do you say to a Jesuit that either doesn't embarrass him or make him jealous? There was another fellow there. Another Jesuit, even older than Father McGuiness. He came to my rescue and said, "Well. . . if it wasn't wrong. . . then we'd all be doin' it." I've wondered about that remark ever since. We were all immediately satisfied by that reply, too. Very sage and very wise. But to this day I still haven't worked it out. Anyway, there's an example of the type of wisdom that emerges from a heavy night's drinking with theologians. It's heady stuff. I think any advanced academic pursuit is always made smoother and more congenial by the presence of an ample supply of the foaming amber.

W.S.: You once told me about a scheme you were planning. A marathon, I believe.

D.M.: Oh yes.

W.S.: A marathon walk beginning at Rosemead and going down Colorado Boulevard to Fair Oaks.

D.M.: And stopping in every bar, every liquor store, every supermarket. You have to drink one can in every supermarket and one glass in every bar. I've advertised extensively but I've been unable to find anyone to accompany me. Is this going into a paper?

W.S.: Yes. It's going into *Follies*.

D.M.: Well good. Perhaps we'll get some takers. I'm prepared to give some preliminary lessons on how to proceed with decorum. This is no light matter, this. There are certain codes of dress, conversation, behavior, and drinking styles. There are rules and regulations in other words.

We've got a tradition in Australia known as pub crawling. Each year the three large universities in Melbourne have an orientation week, which largely consists of initiation procedures. One of which is The Great Melbourne Pub Crawl. Now, there is a main thoroughfare in Melbourne known as the "magic mile." It has the greatest concentration of pubs of any city in Australia. What happens is everyone who enters the pub crawl is issued a card, which has to be signed by the bartender at each establishment. He has got to start at nine in the morning and go until six in the evening. He is allowed to proceed in any pattern he wishes. Some of them just proceed at a steady rate. From one to the next. They get the cards signed. They've got to drink one 7-ounce glass of beer in each place. See?

You'll find some who run through about ten or fifteen pubs, then knock off, have a sleep, eat lunch, run around the block, or something like that. The only rule is that you're not allowed to go for the big spit.

W.S.: Hello?

D.M.: Vomiting. The big spit. Or it's called the technicolor yawn. Yeah. It's also called chundering.

W.S.: Chundering?

D.M.: Or having a laugh. Or chuckling. You're not allowed to chuckle. And that's the only regulation. The pub owners are happy about this. The first few pubs on the round do a roaring business. The ones at the other end don't see too much of it at all. A couple of drunken fools come staggering in about half past five. Clutching their little cards. Clawing their way up the footpath. It's a heady business, this. Well, I was thinking of starting a tradition here in Pasadena. I was going to call it the Rose Pub Crawl.

W.S.: A rival to the Rose Parade.

D.M.: That's right. We'd have it at the same time.

W.S.: Excellent. You could hop a ride on one of the floats.

D.M.: Well, they'll be going the other way. See? This is very cleverly planned. This is an added obstacle. You have to fight your way through the multitudes. It increases the air of expectancy and the sense of achievement as you battle your way through yet another thousand people to stagger in and clutch another amber.

W.S.: Let's hope you find your takers.

D.M.: Here's another thing, too. A little tradition which needs to be mentioned. That's the question of drinking receptacles. Mugs, you see. Something I've noticed here is that they wash the glasses with too much frequency. Now, the worst thing that you can do to a beer is put soap in the glass. Did you know that?

W.S.: No.

D.M.: That's right. We've got glasses at home which are called workers. A worker is a glass that you've been drinking out of steadily for about six months. All you need to do with a worker is just put in about half an inch of beer and the head will almost fill the glass. That's because there's no soap. No chemicals. And it develops a sort of



fine mold after a while which is not unhealthy and adds, in fact, to the taste of the beer itself. Some men who've been drinking for years have got this down to a fine art. They bring their worker with them and place it on the counter. And if the man puts soap in it you'd have to drag him across the bar. I had a worker made of a thick, opaque sort of glass. It was very deeply pitted and retained a lot of taste. Also, I used to have a pair of drinking trousers.

W.S.: Is that right?

D.M.: Yes. It was generally conceded that a pair of drinking trousers were made of thick corduroy. They had to assume a certain appearance. They had to be fairly old and not ragged. Yet, there's a sense in which they'd seen some big shows. This was the point, that when you put on your drinking trousers you always got this feeling that the night assumed great promise from that moment on. I used to put on my trousers, an old john-o-groat, and a bauchie.

W.S.: A what?

D.M.: A bauchie. That's an old hat I have. All you needed to do was to turn up at a friend's place with your drinking gear on and you need to say no more. He took one look at you and would disappear. . . and reappear, some moments later, similarly attired. And you'd proceed off, at a fairly stealthy rate, to the nearest drinking establishment.

I used to have a group of friends. Each one of the fellows had a distinct drinking technique. Certain sayings and certain characteristics that made his contribution to the group very distinctive. For example, there's Shags McKinness. I've drunk with this man many, many times. Every time he picked up a glass of beer, he would take it in a full and firm grasp, lift it up to his eyes, look at it, and then sorrowfully shake his head and say, "Well. . . I'd better make this one the last." And he has repeated that phrase, that saying there, possibly a million times in my presence.

W.S.: You know, all of this adds up to a tremendous heritage. A tradition of beer drinking that just isn't found in America.

D.M.: Well, it's partly the fact that there is not the essential poetic spirit in the American personality, you see. The quiet and gentle art of savoring the foaming amber is one that's lost in the hurly burly of American society. That was well said, I thought.

NOTE: All takers for the Rose Pub Crawl are encouraged to leave their name and phone number with Terry Cannon, Editor of Follies, at 358-6255.

YWCA FALL PROGRAMS

The Carousel After School Program at the Pasadena-Foothill Valley YWCA is now open for registration. Carousel serves children ages 6 to 12 from Jackson, Jefferson, Hamilton, Linda Vista, Allendale, and St. Andrews schools daily from 2:00 P.M. to 6:00 P.M. Activities include: arts and crafts, swimming lessons, cooking, field trips, library visits, outside games, and ballet. Transportation provided. For more information contact Ann Stark or Michael Orr at 793-5171 or come by 78 N. Marengo Ave. in Pasadena.

The YWCA is also sponsoring a Women's Physical Fitness Weekend at Camp Tahquitz Meadows on October 8-10. Activities will include yoga, swimming, self defense, dance, and hiking in a scenic area surrounded by mountains and meadows. The cost is \$35 for two nights and three days. For more information contact Cate Mugasis or Carol Carlson at 793-5171.

CREATIVE MARRIAGE SERIES

Foothill Family Service is offering a five-part series at 118 S. Oak Knoll, Pasadena, entitled "Creative Marriage." Session topics include "The Art of Marital Communication," "Maintaining Intimacy Without Sacrificing Individuality," "Extending Sexual Value Systems," and "How to Determine Decision-Making Priorities." Classes are every Tuesday evening in November, starting November 2, from 7-8:30 P.M. The fee for each class is \$4 or \$17 for the series of five. For more information contact Audrey Oppenheimer at 792-5141.

Other Fall series include "Planning for Creative Retirement" and "Seminars for the Separated and Divorced." Foothill Family Service is a nonprofit, United Way agency whose core service is counseling. It provides the community a psychological safety valve for the discussion and resolution of personal, social, and family problems. All classes are conducted by licensed clinical social workers and mental health therapists.

FEMINIST CONSCIOUSNESS RAISING

The San Gabriel Valley chapter of the National Organization for Women (NOW) is offering ten-week feminist "Consciousness Raising" programs on a regular basis. To find out more about this woman-to-woman growth and exploration process, attend a NOW orientation on November 3 from 7:30-9:30 P.M. at the Pasadena YWCA, 78 N. Marengo. For more information call 794-2684 evenings.

BEYOND BAROQUE FOUNDATION

Beyond Baroque is a nonprofit cultural center located in Venice, California. For eight years it has provided a regular series of literary readings, music and dance performances, and writers' workshops. Beyond Baroque also has a gallery space to exhibit the work of local artists, as well as an extensive library of over 5000 "small press" literary magazines and books.

Supported by donations and grants, Beyond Baroque Foundation publishes three periodicals, which are mailed free to anyone requesting a subscription. These are:

beyond baroque/newforms — The oldest literary magazine in Southern California, published twice a year and devoted solely to experimental writing.

NEW Magazine: Arts and Letters — Published four times annually, focuses on new poetry and fiction by writers throughout the country, with excellent listings of cultural events in Southern California.

NewBooks — Funded by an NEA grant, a thrice-yearly publication featuring original works by authors who have won competitions in three categories: poetry, fiction, and experimental writing.

Subscriptions to all three can be obtained simply by writing to: Beyond Baroque Foundation, 1639 W. Washington Boulevard, P.O. Box 806, Venice, California 90291. Contributions, of course, are welcome. Small donations will help the Foundation reach its goal for the coming year to make its publishing self-supporting and "less subject to the inevitable uncertainty of grant funding."

THE LOWDOWN 'round town

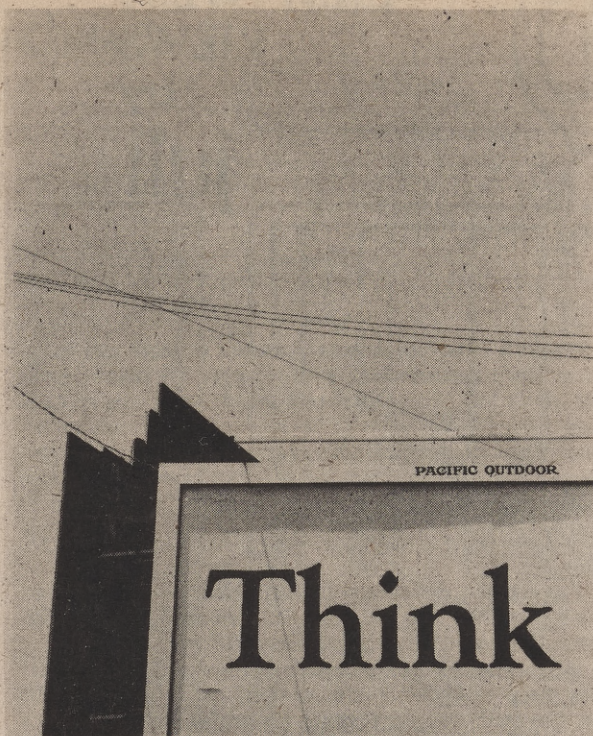


Photo by Mark Takeuchi

GLENDALE POETRY WORKSHOP

The Glendale Poetry Workshop is the oldest creative poetry class in adult education in the country, having been started by present instructor Marcus Lytle in 1940. Classes meet every Tuesday evening during the school year from 7-9:30 P.M. in Room 114 of Glendale High School, 1440 E. Broadway. Anyone in L.A. County may enroll at regular class sessions, and there are no fees.

Instruction is provided to beginning as well as advanced poets, and over one hour of each session is devoted to the reading and oral criticism of student poems. Advanced students are helped in marketing their work.

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WALL STREET JOURNAL ECHOES FOLLIES PLAY

If investors want to know the latest U.S. business trends it may pay off to read *Follies*.

In last month's issue, this journal printed a tongue-in-cheek, one-act play by Julie Parker titled *Where Have All The Shoppers Gone?* The play hinted that the Santa Anita Fashion Park Mall, envy of Pasadena city fathers who would love to get their hands on those sales tax dollars, may not be all that booming. The author based her observations on "instinct, intuition and two good eyes." The customers just weren't congregating in stores in jostling numbers and few shoppers juggled big, crisp bundles showing abundant purchasing.

Several days later the September 7 *Wall Street Journal*, using many identical phrases, carried an article headed "Shopping Center Boom Appears to be Fading Due to Overbuilding." The article, using statistics to point out the same phenomena the *Follies* play imparted through dialogue, said, "A study of major department and specialty stores, mostly located in shopping centers, . . . shows that between 1965 and 1974 sales per square foot dropped 29% after adjustment for inflation. . . . Overexpansion already has led to higher shopping center vacancy rates and in some cases serious financial problems for developers. Some projects even have been abandoned midway through construction."

While the *Follies* play theorizes that the major reason for slipping revenue at shopping centers is because shoppers' habits have changed in a general across-the-nation belt-tightening, the *Wall Street Journal* reported a different reason. "According to many experts," the article stated, "shopping centers have become overbuilt because retailers and developers made some bad guesses in the late 1960's about population growth. . . . The population hasn't followed them out." Both *Follies* and the *Wall Street Journal's* pieces concurred that "the pie is being cut into too many small pieces."

In view of the impending Pasadena Retail Center battle, in which no one knows for sure whether the Mall if built will succeed and save residents money or flop and cost them a bundle, it is important to weigh the closing paragraphs of the *Wall Street Journal's* article:

"With such intense competition, good investment opportunities in shopping centers are dwindling. Milwaukee's Northwestern Mutual Life Insurance Co., which has \$450 million invested in shopping centers across the country, says that because of growing saturation in big U.S. cities, it is putting more of its money into Canadian projects."

"Other developers say they are looking at small and medium-sized markets. . . . 'We won't build in Cleveland, Ohio, but we will in Cleveland, Tennessee,' says an Arlen Realty & Development Corporation spokesman."

"Such talk worries some people. 'The developers are kidding themselves,' Penney's Mr. Gibbons (manager of domestic strategy development) says. 'Most of the smaller markets are pretty well built up, too. They can't support too much more either.'"

The local news media may make it sound as though the Retail Center project is "full speed ahead" with tax allocation bonds voted by the City Board of Directors as an alternative financing plan. (Board members, with the exception of Directors McKenney and Matthews, to their credit, did not have the courage to submit the plan to the voters in a referendum.) However, there are still many uncertainties which could cause the multi-million dollar demolition and construction plan to fail. This would create among city leaders a greater receptivity to alternative proposals for revitalizing Pasadena's downtown center at a fraction of the proposed Mall cost.

LIBRARY BOOK SALE

The Friends of the Pasadena Public Library is sponsoring a giant book sale — the "Autumn Harvest of Books" — on October 16 from 10 A.M. to 3 P.M. in the Central Library Auditorium, 285 E. Walnut. Persons wishing to donate books for the sale may drop them off at any branch library. For further information call 577-4066.



GROWTH SERIES 1976 — Oil and Pencil on Canvas

CYNTHIA CORNGOLD PAINTINGS AT GALLERY 8

Cynthia Corngold is exhibiting her latest series of paintings at Pasadena's Gallery 8 through October 29. Gallery 8 is located at 148 Electric Alley, off Holly Street between Raymond and Fair Oaks in Pasadena's Old Town. Gallery hours are Monday through Friday, 11:30 A.M. to 2:30 P.M.

Cynthia Corngold has developed a style uniquely her own, using oil stain and pencil on large four foot square canvases. In this "Growth Series" oil washes spread down the canvas in fluid movement. They are edged by a sensitive pencil line that gives strength and structure to the free-flowing pigment. The effect is heightened by a subtle use of color.

In another group of paintings, she uses stripes of oil stain. They range from quiet colors to bright, carnival stripes. Because the stain runs to the edge of the canvas, there is a feeling of movement beyond the perimeter of the composition. Here color, both subtle and bold, and movement are her concern.

Cynthia Corngold studied in New York at Hunter College and the Art Students League. She has exhibited her work in New York and in the La Jolla Museum of Art, the Pasadena Art Museum, and Caltech's Baxter Art Gallery.

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CALM and COMMON SENSE



EAST-WEST VIEWS by juli

"When the sun reaches the meridian it declines,
and when the moon becomes full it wanes."

— The nature of the yin-yang

Dear Juli,

If I understand the Chinese yin-yang idea right, yin stands for dark, winter, feminine, softness, permissiveness; and yang signifies light, spring, masculine, firmness, aggressiveness. But which means good and which means evil? If feminine means evil, as I suspect, I'll never buy the concept.

Western feminist

East-West View:

The cosmic principle of yin-yang is entirely neutral, as the above quotation demonstrates, going about its business of rising and falling. It is only human beings who introduce good and evil into the nature of things by interfering with the alternating yin-yang currents. When people try to manipulate their nature to satisfy ego needs, unnaturalness or "evil" may result. The male sex, for example, has periodically emphasized an excess of yang aggressiveness and action; the female sex, since it has been historically squeezed into a submissive yin role, is now trying to abandon yin altogether.

In truth, both men and women should balance the two halves of the whole within themselves. A complete man is capable of deep tenderness and contemplation along with

firmness; a complete woman possesses strength and dynamism when needed along with softness. My fellow teaching friend Mr. Chang used to adjust his yin-yang daily as class behavior varied. "If the students are unruly, I become firm and apply more yang through extra assignments," he would tell me. "If they are over-worked I give a little more yin and tell stories about my judo master in China."

Juli

Dear Juli,

I've got my own repair shop. Business grows each year. I've had to hire two assistants and stay open all day Saturdays. I'm getting into the rat race and I don't like it.

Meanwhile my wife and kids get fancier ideas of what they need — better home, clothes, more headaches for me. I'm guilty too; I bought dirt bikes for the family and a snowmobile. It seems you build a good reputation and you're in trouble. How do you strike that happy medium?

Business boom(er)ang'ing

East-West View:

It takes courage. Human nature has always had an aversion to the golden mean. One of the hardships of life in affluent countries is the availability of things to do and buy, tempting the ego into trouble.

But increasingly people are learning to make choices according to new values. For example, the simple house may

In other words, things are what they are because of what you and I collectively accept or endure. To some extent, then, we have what we deserve. Where television is concerned, our greatest mistake is in taking it too seriously, in thinking that it is all we have with which to occupy our free time. The truth is that TV is not our most important source of entertainment. This is one critic and viewer whose personal time is too valuable to be squandered. I also happen to be employed in television production and jousting at some of the established windmills of mediocrity. You see, my working time is also too valuable to be squandered.

Stephen Scott is a consultant with Sed-Bar Productions (the Smothers Brothers old television company) and involved in both network and syndication products: "I've produced, production managed, and schlepped, and I have some strong opinions about the whole process." Future articles will deal with "the deeper issues of network monopoly, stymied independent production, lack of alternatives, future directions of the 'wired' society, etc."

TO DISTANT KAREN QUINLAN: ARE YOU DEAD YET?

We stop and stare an interrupted moment
at a paste up in some paper
of some suffering

A moment undermined
with curious vision
a short distance from our prominent
own grief

We pass a magic coin, a fast flash of hand
and draw close the magic rag
scenting eyes absorbing

(Karen. . . what's black and white
and red all over? . . . Karen? . . . Karen??)

Abandon energies. Ascend to fantasies.
Reality is bent and shaped and framed.

The rising reek of drying ink
dabbed hours before by pounding presses
trims our passing interest to the trend
of reportage

A sacrifice you are to these trained senses
described the way you were
in post/past tenses

— Paul Vandeventer

TUBE

by Stephen Scott

As usual this time of year, TV viewers have been bombarded from all sides with the networks proclaiming the new TV season. By now most of us have been exposed to glimpses of what that new season will consist of, and, as we all expected, the "new" season remains just "another" season.

Well, what did you expect? Surely no veteran viewer expects every series to be unique, every game show to be inventive, every special to be brilliant, every movie to be quality, or every talk show to be entertaining. Come on now. There is an average of 931 hours per week of programming time that must be filled by our seven channels — that's 48,412 programming hours over the coming year. I mean, who expects anyone to fill that many hours with any sort of consistent quality.

Then, too, everyone knows that commercial television exists to sell an advertiser's product, not to win Emmy awards. And a natural result of wanting to sell a product is to appeal to the broadest population base possible, which means that mediocrity is an inherent feature of the system. So what's new?

Now, if occasionally a situation comedy turns out to be in fact humorous or a dramatic special really brilliant, one must expect deviant behavior in even the most rigid of systems. Let's just be thankful for small favors. What does the average viewer know anyway? Technical quality? Over 80% of our sets are out of tune. Story quality? Writers all we're not. Acting quality? We know who we like, of course, but we don't know the nuances of delivery and presence.

Will the standards of those who produce the programs be a factor? With virtually every American relying on TV for a portion of their entertainment, and with advertisers wanting to get their message to the most people at any given time, a producer's prime motivation is in capturing viewers, which may or may not relate to quality programming and usually doesn't even come close. This network's cop show was not made to compete with another cop show because the producer felt he could do a better job, but because it is felt that cop shows per se will draw a bigger audience. And, if in some future year we have a plethora of cowboy shows, it will be because programmers feel this type of show will get a higher Nielson rating than the cop shows of previous seasons.

Now where does this all leave us? Well, for what it's worth, here's where it's at:

1) Ask yourself if you really care in the first place. What would you do on a Tuesday evening at 8 P.M., after dinner is over and you're ready to relax? Is playing a parlor game with your family really a choice? Are you reading a book that is lying close at hand? Did you check any information calendars for possible free college or library presentations? Or, are you going to watch TV — no matter what is on, even if it means tuning in a movie that is already three-quarters over?

2) After you have selected a program and settled back to view, how often have you, when faced with a ho-hum show, changed to another channel in mid-program or perhaps turned the set off? Or, do you unthinkingly leave it where it is?

3) Have you ever sent a letter of protest or praise to a station or sponsor?

4) Finally, given a choice of your favorite show or personality opposite a play or documentary, what do you choose? Or put another way, to what extent do you look to TV as a sedative or a stimulant?

MEN — STUDENTS — WOMEN — COUPLES

YOGA with juli

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have a low yield in status but it has a high one in freedom from responsibility. Many young couples welcome the insolvent look, trying to avoid parent mistakes.

Americans need to learn to weigh important steps to see whether the pleasure derived will be worth the investment in time and energy.

Juli

Dear Juli,

What causes all this great interest in Asia nowadays?

R.B.K., Sierra Madre

East-West View:

The media, global travel and the recent Vietnamese conflict have increased our awareness of countries on opposite sides of the world from us. Opposites attract. Though the West has many fine qualities lacking in the Orient, the peoples of the Orient have an endurance and resiliency which frankly awe the Occident.

Juli

Comments and questions should be sent to Juli c/o Follies. Back columns available. Send 50 cents and SASE to Juli c/o Follies.

BOOKS

Studies of Chinese Religion: A Comprehensive and Classified Bibliography of Publications in English, French and German through 1970. Compiled by Laurence G. Thompson. Published by Dickenson Publishing Co. 1976. \$12.95.

A very highly recommended aid for students and teachers of comparative religion, as well as those engaged in Asian studies pertaining to both religion and philosophy.

The compiler, Dr. L. G. Thompson, is on the faculty of the University of Southern California in the Asian Studies program and an Asian scholar ranking high in his field.

Two other books by the same author, also published by Dickenson Publishing Co. in their "Religious Life of Man" series, are: *Chinese Religion, An Introduction* (1975) \$4.95; and *The Chinese Way in Religion* (1973) \$5.95. In both the author stresses, in well-phrased prose readily understood by a non-academic person, how the Chinese religion and philosophy is part and parcel of their culture. To gain a better comprehension of these three factors is to gain a better understanding of the Chinese people as a whole — a crucial and mandatory element in today's world affairs.

I urge the reader to begin with *Chinese Religion, An Introduction*, followed by *The Chinese Way in Religion*, and if there is a desire to pursue the field thoroughly, obtain the bibliography, which will point to more specialized reading and study.

— Evie Langstaff



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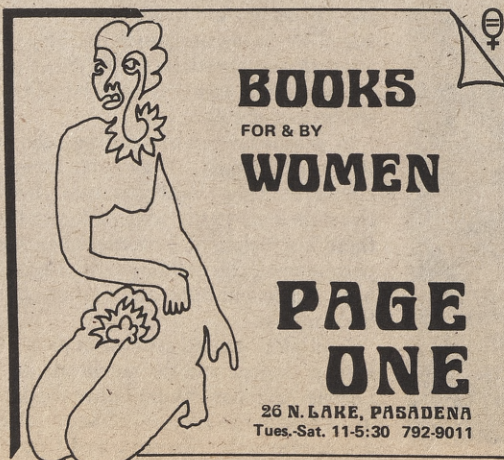
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Alternative to the Pasadena Retail Mall

AN INTERVIEW

with john andre gougeon, architect

by Julie Parker

Parker: What is the main drawback to the proposed Retail Mall in your opinion?

Gougeon: The Mall blatantly violates good business planning in that it abandons the South Lake commercial area, which is already hurting, and focuses attention on an entirely new commercial venture in the wrong location.

Parker: What is wrong about the proposed location (surrounded by Los Robles, Colorado, Marengo and Green Streets)?

Gougeon: Pasadena's civic center was originally laid out in the 1920's by outstanding architects according to a magnificent design rivaling the loveliest of European cities. The plan made sense, with Garfield Avenue the main axis between two cultural activity centers, the Civic Auditorium at the south terminus and a wide vista all the way to the main library at the north terminus.

The area contains all the civic government buildings, enhanced with formal parks and a feeling of elegant spaciousness on the east and west sides of Garfield. It still works well in the 70's to have the City Hall, court and federal buildings, post office and two major financial institutions form the main activities around one end of the avenue, conventions and concerts around the other. To invade this excellent total-concept civic area with a crowded, high-density commercial development for monetary ends is pure folly.

Parker: Nevertheless, the downtown area needs revitalization. It is an eyesore along Colorado Boulevard.

Gougeon: It is an eyesore from Lake Avenue all the way to Fair Oaks and beyond. How have the Retail Center needs so quickly superceded those of South Lake and the squalor all along Colorado? What happened to the Colorado Boulevard Beautification Project?

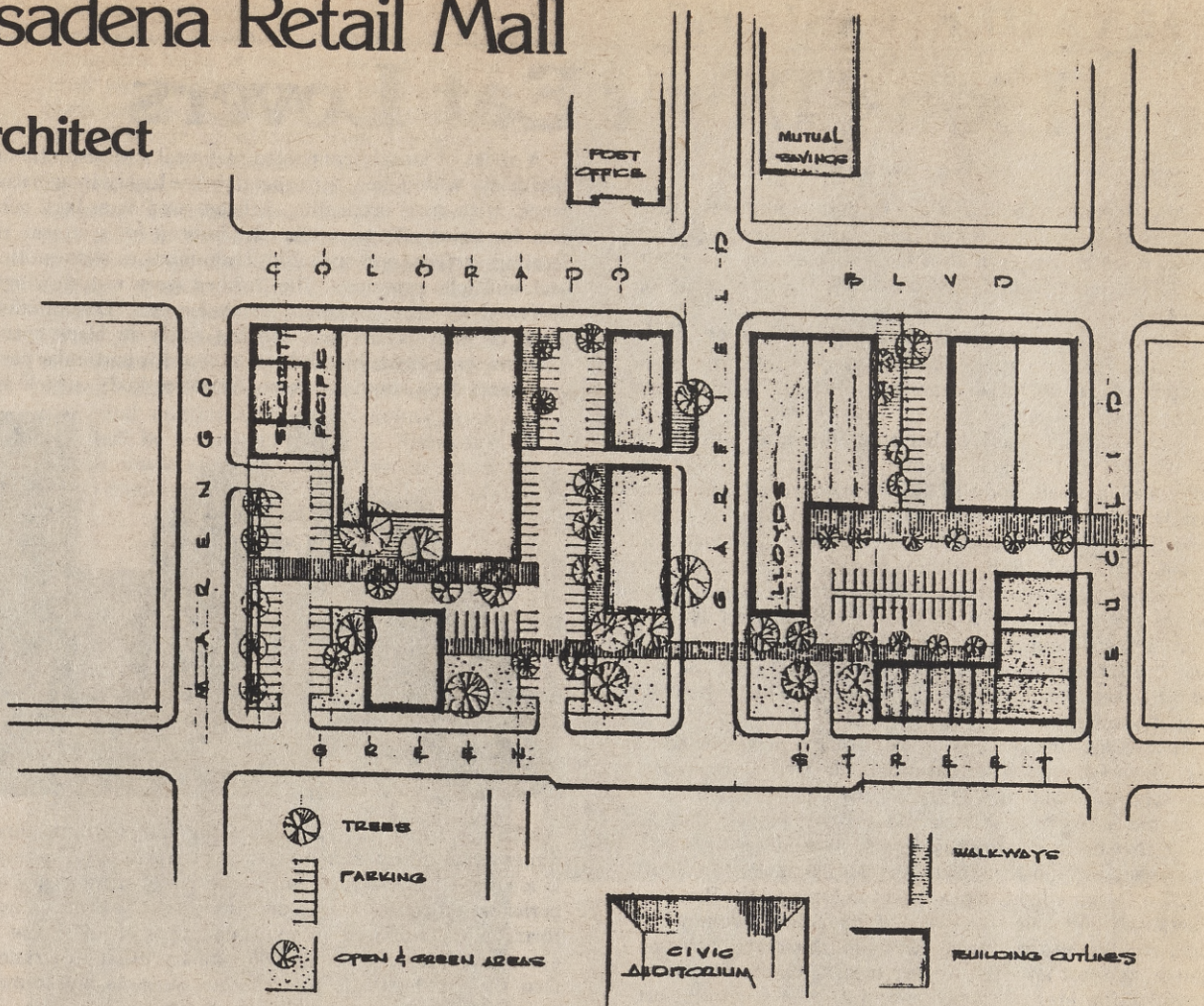
Parker: Admittedly, the city board members, except McKenney and Matthews, seem determined that nothing will stand in the Retail Mall's way. But propose an alternative anyway. Maybe the sky will collapse or the earth buckle.

Gougeon: Renovation of the central city surrounding the civic center certainly should respect the general atmosphere originally created for the heart of our city government and cultural center. Revitalization should follow guidelines which would continue the feeling of beautiful avenues and vistas, and provide an atmosphere conducive to cultural functions and places for people to gather. The proposed Mall bisects the Garfield Avenue cultural axis with a totally unrelated three-story structure obstructing views and crowding out a cultural atmosphere.

Parker: How would you redesign the area?

Gougeon: In the drawing here I have taken two of the three blocks of the area in question and sketched changes with the idea of reducing congestion by opening up some spaces to the sky. I expand Pasadena's respected civic image by creating amenities in keeping with the center. Street landscape, attractive lighting, designed pedestrian and vehicle circulation, green areas, controlled signing, selected types of businesses, and other guidelines would all play a part in integrating this area into the civic center.

Parker: Help me read this map. It appears you have re-



moved a building here and there.

Gougeon: Bear in mind this is merely one of many ways to handle the area. I'm not defending any particular plan. I have taken out one or two buildings along Colorado Boulevard to allow attractive and convenient access by walkways which connect the entire two block area, making it relate as one harmonious unit.

Parker: Let's see — these narrow-lined areas represent walkways. I get it. They lead into the center areas of the block, behind stores.

Gougeon: All parking is ground level, enabling shoppers or businessmen to enter buildings from improved rear entrances which are at present unsightly alleys. Architectural "cosmetics" are an important part of any redevelopment and relatively feasible.

Parker: What does that mean, cosmetics?

Gougeon: The facades of existing buildings are seldom seen today, buried under garish signs which compete with each other and various disjointed efforts at modernization throughout the past decades. These would be studied individually in order to apply architectural cosmetic treatments in harmony with a total plan for the area, reducing the confusion of disconnected graphic exhibits.

Parker: It sounds fairly easy to make what already exists more attractive.

Gougeon: At one fraction of the cost of the proposed Retail Mall, whose major expenses are land acquisition, demolition, and underground garage costs.

Parker: How would you finance your alternative plan?

Gougeon: The city should get behind renovation since it is a much sounder and more economical way to treat the downtown area. Building owners and tenants would also share costs as they have done in other cities. Of course I'm proposing a low-density plan, which does not bring in a lot of sales revenue, but this is not the right city area for high sales revenue.

Parker: Back to the drawing. These walkways are intriguing. It appears there are enough open areas leading to surrounding streets so I wouldn't lose my bearings.

Gougeon: That is an important consideration. Everyone has experienced becoming disoriented inside a shopping center.

Parker: Could I take an imaginary trip through this two-block design of yours, to get the feeling of it?

Gougeon: I'd prefer that we stick to generalities. The main idea is to encourage Pasadenans to consider that there are many alternatives to the expensive Retail Mall plan. This is merely a sketch of one possibility. Other architects may come up with excellent additional drawings. The citizens of Pasadena should be given adequate chance to review all the alternatives, because they are the ones whose tax dollars will or will not support the Retail Center. If the Board of Directors should realize that they are against it before it is built, it does not stand a good chance of succeeding.

alexis krasilovsky at filmforum

Photo of Alexis Krasilovsky by Cathy Phelps



Experimental filmmaker and poet Alexis Rafael Krasilovsky will read from her poetry and screen a selection of her work at Pasadena Filmforum (54 S. Los Robles) on Friday, October 8 at 8:00 P.M. Ms. Krasilovsky, who has been making films since graduating from Yale's first class of women in 1971, organized the International Women's Film Festival in Washington D.C. in 1975 and has written for Artforum, Variety, and Women & Film.

FORGETTING JUAN

Middle-aged men
who swell their stomachs with beer
wish they were pregnant.

I don't want to be
no junkie artist
either of industry
or the gallery.

This funny boat
we're sailing on,
seasick from methadone,
fat without labor.

This funny boat
which hits dry land
high on grass
and dry beer.

The wet, sad eyes
of middle-aged men
through the rifle range of resentment

for soft baby's skin,
a teething mouth,
and a taut vagina.

IN THE CAMELLIA GARDEN FOR NANCY

Miss Peters
mislead
to a multitude of camellias,
roses and orchids
named after English wives
who never had
orgasms,

fondles
petals like
cheeks and thighs
broken off their stems
like dishes thrown
carelessly off a counter.

She envies
reflections of beauty.
Tinfoil from
refrigerated steak
highlights the left cheek,
smashed, then caressed,
in domestic bliss.

Miss Peters — Ann,
when held by the hand,
has life planned
for a photograph
to be kept in a box
by the side of the bed.

Her life flashed
next to the roses.
A chill went out
to be preserved forever.
Mix with lime
for soil to sprout beauty.
Add water
for the tears.

Poems copyright 1976 by Alexis Krasilovsky

Lions Don't Eat Lovers

by Terry Cannon

Although she was one of the earliest experimental filmmakers in the United States, Sara Kathryn Arledge's work remains unknown even to a large segment of the avant-garde film community. Her obscurity can be directly related to two factors.

First, she has chosen to live and work most of her life in a modest Pasadena studio, isolated as it is from the major centers of artistic experimentation — San Francisco and New York.

Second, unlike many of her contemporaries who began as painters and became prolific filmmakers, Arledge has produced a small body of film work. Indeed, she spent nearly two decades in the conception and creation of her two films. Her first project, *Introspection*, was made between 1941 and 1946. Although widely acclaimed when first shown, *Introspection* unfortunately has been neglected for many years and is no longer in commercial distribution in the United States. Arledge's second film, *What is a Man?*, a satirical comment on alienation between the sexes made between 1950 and 1958, has never been shown to a public audience.

In a recent interview with Ms. Arledge in her Pasadena studio, she discussed her work and the West Coast experimental film community of the post-World War II era.

It was as a young woman and a young painter that Arledge first became interested in the possibilities of artistic expression in the film medium. She recalled: "In about 1927 a German light organ inventor came to the Pasadena Playhouse and had a showing of his colored volumes of light moving on the screen. Although this man was an engineer, and not an artist by any means, his show made me consider the idea of change and motion in a work of art. And I felt that since painting was a static art, these ideas would have to be worked out on film."

It was several years later, on her honeymoon, that she purchased a Bell & Howell camera and filmed the Fourth of July dance celebration of the Apache Indians in White River, Arizona. Through her earnings as a substitute teacher in the Los Angeles and Pasadena school systems, she was able to invest in a more advanced 16-millimeter camera, and in 1941 began a series of experiments with filming dance movements. Although only seven minutes long, the film was not completed until 1946. Short teaching assignments in the art departments at the Universities of Oklahoma and Arizona, coupled with the enlistment of her two cameramen in the U. S. Army, were the major delays.

In 1946 Arledge moved temporarily to the San Francisco Bay Area, where she became the first woman to join a local experimental film organization which included a number of now-famous personages — Curtis Harrington, Sidney Peterson, James Broughton, and Kenneth Anger.

In 1947 Frank Stauffacher coordinated the "Art in Cinema" series at the San Francisco Museum of Art, the first organized screenings of experimental film on the West Coast. Arledge recalls with fondness the esteem in which the arts were regarded in the Bay Area: "San Francisco and Berkeley were extremely lively art communities. Even the shoe salesmen were interested in art. I remember a drug store clerk saying to me, 'You make experimental films! How great!'" *Introspection* premiered at the Museum of Art in 1947 and received wide critical acclaim.



A series of loosely-connected technical and aesthetic experiments with dance, *Introspection* is a highly imaginative work. With great originality, Arledge used stage-light gels for color effects, a Chrysler hubcap for a convex reflecting surface, and such film techniques as slow motion and multiple exposures. The finished work was glowingly reviewed by film historian Lewis Jacobs: "Disembodied parts of dancers are seen moving freely in black space. Dancers wear tights blacked out except for particular parts — a hand, arm, shoulder, torso, or entire body, which are



specially colored and form a moving and rhythmic three-dimensional design of semi-abstract shapes. . . . The result is a kind of abstraction and a completely new visual experience, especially heightened when two or three colored forms are juxtaposed in multiple exposure. The use of color is striking and unlike color in any other experiment thus far. Its departure in technique suggests new dimensions in unconventional and abstract cinema."



Like Maya Deren, who at the time was the dominant personality and catalyst of the experimental film movement on the East Coast, Arledge sought to create a filmic dance as opposed to recording a stage performance. She commented: "Effective planning of a dance film has little in common with stage choreography, and effective movements of a dancer in film are not necessarily those most satisfactory on stage."

Despite the interest with which *Introspection* was being received, Arledge returned to her home in Pasadena. Due



Photos of Sara Kathryn Arledge by Craig Levine

to the expensive nature of filmmaking and her own chronic lack of funds, Arledge would spend most of her future time creating on canvas and not celluloid. She remarked: "There was a great deal of pressure on struggling independent film artists to move to New York, which was the place. But I was not willing to give up the Western way of living, the beaches and the mountains which I so loved, for the New York scramble for fame and dough. I felt that if I did good work it would be shown when there was a field to show it in."

What about Hollywood? "I never wanted a job in Hollywood," Arledge commented, "because I didn't like what they were doing there. They did not approach film from the visual and aesthetic standpoint that I was vitally interested in. But even if I had wanted a job in Hollywood, I would not have been able to get in, because none of the studio unions admitted any women at the time."

Ms. Arledge concluded the interview with a discussion of some of the "projects which never got made." One, which seemed of particular significance, was the recreation of a dream sequence. She recalled: "I was walking down a street in Pasadena, when a lion came out of the bushes about a block away. Just ahead of me was a man and woman walking along the sidewalk. I looked at the lion in fright as it raced rapidly toward us, and I thought with a certainty that lions don't eat lovers. I saw the couple ahead, and I thought the lion won't eat them because he can see they're lovers. But what about me; I'm all alone and by myself. So. . . I climbed up a telephone pole."

Perhaps this story is a great title for an unmade film, or perhaps even a good title for an article on a Pasadena experimental filmmaker and artist. But as I left Ms. Arledge's house, I reflected on the inherent symbolism of her story. How many artists are there in Pasadena who have felt similarly alone against the all-consuming beast we call commercialism. We can be sure there are far more telephone poles than artists like Sara Kathryn Arledge.

On November 5, Pasadena Filmforum will present the original "Art in Cinema" program of May 2, 1947 at which Sara Kathryn Arledge's *Introspection* was premiered along with Lev Kuleshov's experimental feature film produced in the Soviet Union in 1926, *By the Law*. In addition, Ms. Arledge will present the first public screening of her second film, *What is a Man?*

GUEST EDITORIAL

WASHINGTON CENTER

by Paul Finot

Pasadena's Washington Center is a kindergarten through twelfth grade alternative school which is extremely important to the total Pasadena community. While it is almost impossible to define an "alternative school" (remember the Fundamental school is also an alternative school) there is one common thread which does apply to all alternative schools: they offer a different learning environment than is available in the regular school.

The Washington Center "alternative" is a humanistic, evolutionary, educational community of students, their families, staff, and interested people. The objective of the school is to develop self-directed individuals who are aware of their own needs and capable of fulfilling those needs, while being sensitive and responsive to the needs of others.

The focus at the school is on the individual student. Students help design their individualized and class programs. They have the right to establish, and the responsibility to carry out, the rules of student behavior. They learn about a democratic society by being part of a democratic society. All of this is within the framework of State, local, and District laws and policies.

"Responsibility is the handmaiden of Freedom" (Jefferson) is stressed in all aspects of the school. The acceptance and practice of freedom and responsibility is an expanding

one from a relatively restricted environment in the primary level to an almost adult level in the senior high school.

While the school is constantly changing in structure and organization, certain basic tenets have remained for the five years the school has been in existence. Cross age classes have always been available to free students from academic restraints (some sixth graders take Algebra with senior high students).

Flexible scheduling allows periodic "Intensive Modules" for seventh through twelfth grade students. Usually three weeks long, these Intensive Modules allow a student to spend six hours daily in an in-depth academic experience. For example, a Spanish class was conducted in a village in Baja (students were not allowed to speak English after crossing the border); ecology and science were learned first hand through Wilderness survival trips into the high Sierras. Even "Auto Shop" and Foods courses in the Intensive Modules allow a student to delve into the course in greater depth than is usually available in a regular class environment. (After all, how many items can be cooked in a 50-55 minute period after allowing for preparation and clean-up time?)

Staff-student relationships are based on respect and the belief is that all students and staff are "gifted" in some way. Respect is not based on privilege and title but on the individual dignity every person has a right to expect because he or she is a person.

Another primary aim of the school is to prepare a student to make the transition into the adult world. Like it or not a person must assume adult responsibilities at the legal age of 18 — and the adult world is a world of reality. Academic achievement, grades and tests are part of that reality whether on the job or in higher education. Students are graded but no F's are given, as this enables students to try new courses and experiences without fear of a "failure" being tagged to their records. A student's record at the Washington Center is one of achievement not failure.

Stressed is achievement and self-discipline in an atmosphere of dignity and respect.

Even though there has already been much attention given to the principles of American democracy in this bicentennial year, we are proud to point out that those concepts of individualism, respect for others, and responsibility to the community have been the very basis and foundation of the Washington Center.

And learning can be fun, too. We like the wonderful, happy, noisy place that is our school.

Paul Finot is Principal of Washington Center.

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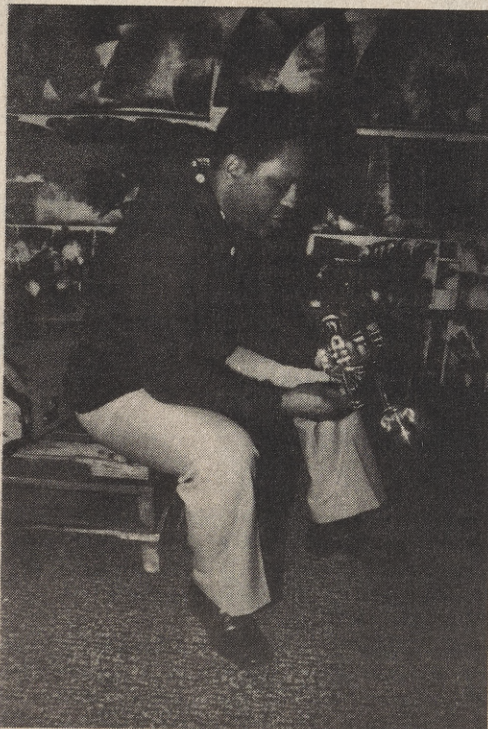


AVANT-GARDE JAZZ in pasadena

PHOTOS BY CRAIG LEVINE



One reads a lot about avant-garde jazz music these days, but with the exception of those enthusiasts living in the jazz capitals of New York and San Francisco, one has few if any opportunities to actually see the music performed live in an informal workshop setting. The area's jazz aficionados had good reason to celebrate, then, when Bobby Bradford announced last month that he was opening a club at 34 N. Mentor in Pasadena. A professor of jazz history and theory at Pasadena City College, Bradford is one of the most distinguished avant-garde musicians on the West Coast. His individual approach to the trumpet and cornet was developed during fruitful associations with Ornette Coleman, Dewey Redman, and multi-instrumentalist John Carter, who will be a frequent visitor to Pasadena's newest music spot. The musicians are heard every Sunday afternoon from 4:00 on. Admission is \$2.00.



Above: Bobby Bradford in a moment of reflection.



OAKHURST CLOSING A LOSS TO COMMUNITY

by Julie Parker

A small, coeducational school at 420 North Oakland Avenue has folded.

The news came abruptly September 12, two days before the dozen Oakhurst School teachers and under one hundred students expected to be back in Fall classrooms in the homey atmosphere familiar to graduates since 1969. Not only did former Oakhurst students come back to visit teachers during college vacations, but some caused a problem at times during school hours by lingering about the premises as though clinging to a warmth which was hard to find elsewhere.

Not everyone in the greater Pasadena area was aware of Oakhurst School's existence. Those who did discover it as the solution to their frustrations with educational bigness and indifference felt they had found a jewel they hardly dared tell others about. The tuition costs and philosophy were balanced and sensible. The teachers were committed to a belief in all of their students, whether headed for factories or university graduate schools. An appreciation for everyone's self-worth existed at the school along with a practical philosophy of "give them the skills they need" leading to vocations or college preparation. The school blended rather successfully conservative and alternative educational values, and had a wide range of ages (4th thru 12th grades) on the campus, which humanistic educators feel is essential to dilute unhealthy peer group pressure. Why should a school with so much going for it fail?

First, it is not news that most private schools are feeling the economic pinch nowadays. Oakhurst's facilities were costly. Those schools which have tax-free "gift properties" have a slight help in their budgets, although maintenance and improvements are heavy cost items. Oakhurst School rented its facility, an attractive apartment building curved around a central brick garden patio, from owner Earle Huggins at far-from-modest monthly payments. Its search under the late Charles Moller, headmaster from 1972 to 1975, for funds to buy its own property was not successful. Private schools depend upon wealthy patrons and alumni to make ends meet, and former Oakhurst financial supporters had discontinued commitments. Enrollments dropped to such a point that the board of directors was no longer able to close the financial gap.

Second, Oakhurst tried to meet the educational needs of a diverse group in ages, both sexes, and academic abilities. It needed teachers for elementary school children, for boys and girls not headed for college (whose vocational needs differ from one another), and for college-bound students. Since its enrollments continually scattered evenly throughout all the grades, the school was unable to concentrate efforts on any one age group, though it considered the possibility at times.

A third problem facing a small school educating nine-year olds as well as high school students is the pressure such an age range puts on one principal. The position requires the impossible ability to be "all things to all people." How many human beings, for example, can alternate between an attitude of sheltering and encouraging new little fourth graders one moment, and the next moment

flipping roles to withstand if not support a certain volatile independence demanded by teenagers?

Mr. Charles Moller was famous among upper class students for his Jawbone Canyon weekends, in preparation for which a whole caravan of vans, tents, and jeeps pulling dirt bikes and motorcycles would pack up Friday afternoons and leave, with fathers and teacher chaperone, for two days of heaven in the eyes of a sixteen-year-old. Mrs. Frances Estes, on the other hand, school principal from 1975 to 1976, had a genius for nurturing younger students and sensitive boys and girls of all ages, which endeared her to those often bulldozed by impersonal public school systems.

Perhaps the greatest factor contributing to Oakhurst's closing, and the suddenness of its announcement is symptomatic of this factor, is the weak role played by its board of directors in the past four years. One expects of a supervisory board guidance, vision, and communication of plans and goals with faculty, administrators and parents. These were not provided during the years that this writer had intimate acquaintance with the school. Thus, at the time of the closing, many teachers had the feeling that they had been betrayed by the men who were at the financial helm of the school.

What will happen now to the faculty, administrators, and students of a school of such solid and unique character? The teachers were dealt the hardest blow. It is too late for many to apply to other schools although several filled sudden vacancies in the Pasadena area within a day or two of the closing announcement. Mrs. Marjorie Edwards, the school registrar whose cheerful English accent has been a symbol of Oakhurst warmth since its beginning, feels the school could have been saved in a less costly building. "Why do we need all these kitchens and bathrooms?" she questions. Mrs. Agnes Mulhearn, English teacher for 7th and 8th graders, believes the school should have concentrated on grades 4 through junior high. She observed wryly, "Parents of young children in crisp uniforms are jolted to see slouching teenagers hanging around their cars. Let's face it, they don't know yet what's ahead for them." But

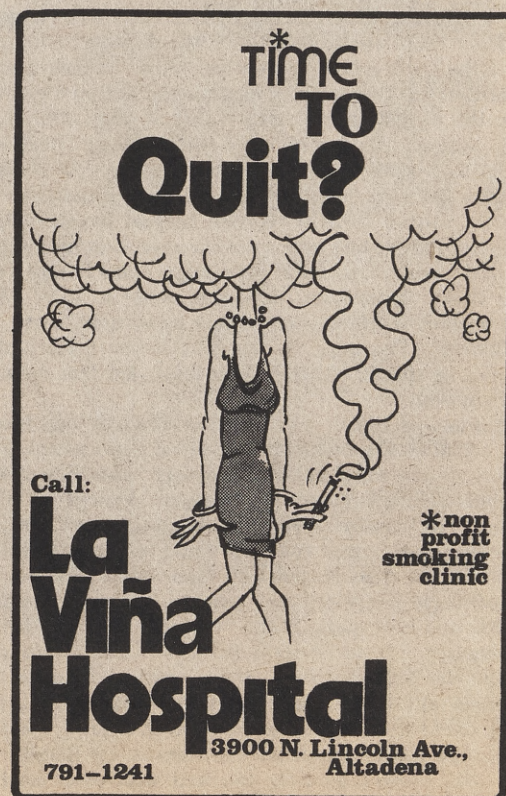
Michael Schon, whose liberal politics and need for an appreciative audience (he encouraged his nickname "Beloved Leader") made him popular among juniors and seniors, took a dim view of that solution. The students meanwhile hurriedly enrolled in public schools or private schools recommended by Mrs. Estes and Mrs. Edwards.

Because of Oakhurst's closing, a great fund of talent and experience has been released in the community. Very often, when that much energy exists cohesively, nature finds a way to channel it into new outlets. Oakhurst served a need in Pasadena and embodied an educational philosophy which was perhaps ahead of itself. With just the right management, tuition and avoidance of past errors, it could soar again.

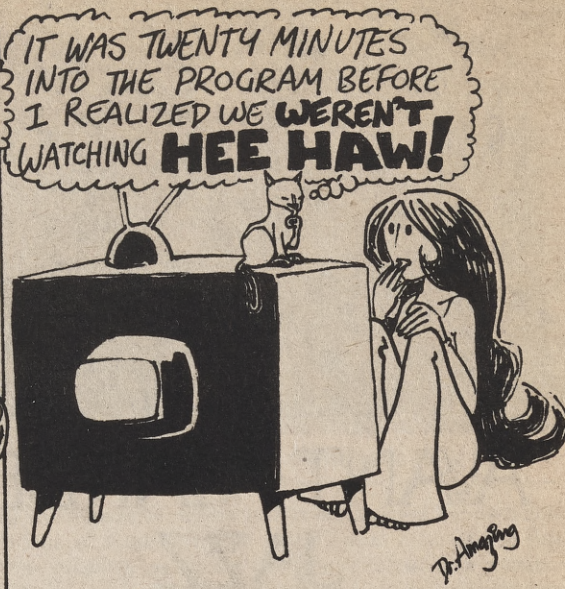
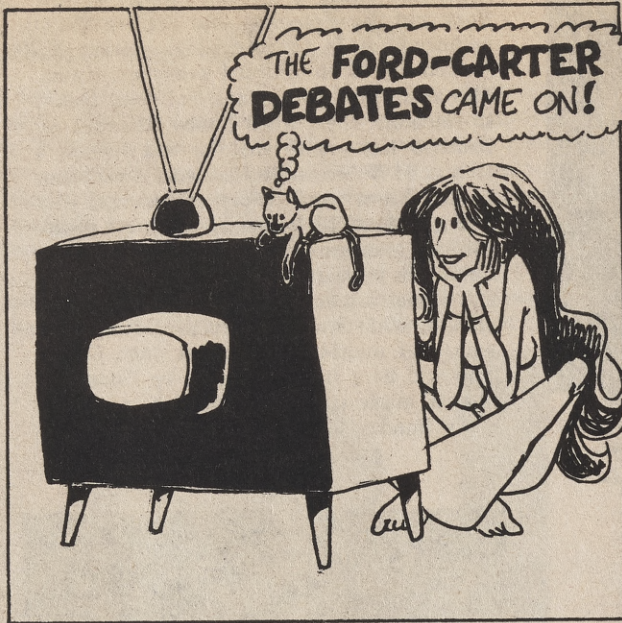
Julie Parker taught English and French at Oakhurst School from 1972 to 1974.

"COALITION" MEETING

On Thursday, October 7 at 7:30 P.M. the Coalition to Elect A New School Board will hold an extremely important meeting and hopes for wide citizen attendance. At that meeting a candidate development committee will be selected, and there will also be opportunity to submit names of possible school board candidates to the Coalition. Please plan to attend and bring concerned friends as well. The meeting will be at the Westminster Presbyterian Church (1757 N. Lake Ave.), back room. Enter from rear parking lot, one block west of Lake.



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IT'S ALWAYS NOON ON THE SUN

FACT AND/OR OPINION
BY GREG CHALFIN

EVIL SPELL

Everybody knows how important it is to spell words correctly. In elementary school we all had to take spelling tests, and it was bad news if you got too many words wrong. When you're filling out an application or writing anything else that other people will see, you have to avoid misspellings, or people will think you're an idiot. And if you're a writer, secretary, typesetter, editor, and so on, you'll get fired if you can't spell. Clearly, spelling is important.

But all of these examples involve somewhat artificial reasons for correct spelling, all of which boil down to the risk that someone will do bad things to you if they notice that you've broken a spelling rule. What is the original, underlying reason for insisting that everything be spelled correctly? That's easy: the need for accurate communication. Right?

Wrong.

Spelling rules are simply a socially enforced tradition, and accurate communication takes place (if it does) in spite of, not because of, the spelling rules.

Suppose I write *It was only a tear*. You have to hope that you can figure out from the context whether I'm talking about a drop of water from the eye or a rip in something. And if I tried to help you out by writing *tear* if I meant the first possibility or *tare* if I meant the second, you'd think I was some sort of illiterate idiot. So, OK, if that's the way you feel about it, I'll leave it ambiguous. (And I hope you never get a report from your ophthalmologist that says you've got "a tear in your eye.")

Now suppose I write the word *independence*. You know exactly what I mean. There's no context or anything, but it's clear that I'm referring to "freedom, lack of restraint, etc." Unfortunately, there is no such word as *independence* in the dictionary. You have to write it *independence* or you're a jerk. On the other hand, if you write *perseverance* you're a jerk, but if you write *perseverance* you're smart.

Why are distinctions between *-ance* and *-ence* important? They came about because of the different conjugations of the Latin words from which those English words were derived. If the Latin conjugation had an *a* in a certain ending, the English word ends in *-ance*; if the Latin word had an *e* instead, the English word ends in *-ence*. Hundreds of years ago, when only monks and professional scribes knew how to write, they thought it was important to make the written form of certain English words reflect their Latin origins, and ever since then teachers have wasted untold man hours (and even more child hours) preserving those distinctions. But who needs it now? Who would be hurt if either *e* or *a* were acceptable in any of those words? (The word for the color between black and white can be spelled either *gray* or *grey*, and that doesn't bother anybody.)

Stupid as this *-ance*, *-ence* business is, it's at least based on the actual conjugations of the original Latin words. The situation with a word like *island* is even more ridiculous, since that spelling is based on a mistake. Around the time of Henry VIII certain English philologists decided that the word *island* was derived from the Latin *insula*, and should have an *s* in it. The people who later wrote dictionaries followed these "experts," the teachers followed the dictionaries, and now *island* is the "correct" spelling. Unfortunately, *island* is not derived from the Latin *insula*, but from the Old English *iegland* (the *ieg* part is related to the Latin *aqua*, and the whole thing means "water-land"). The spelling *island* is clearly a mistake (that is, unless a mistake that enough people adopt isn't a mistake any longer — a policy that doesn't go over too well with most English teachers).

Well, yeah, you may say, it might not matter if we play fast and loose with *-ance* and *-ence* or leave the *s* out of *island*, but once you start easing up on enforcing the rules, pretty soon it will all degenerate into chaos.

I doubt it.

And the reason I doubt it is that we get by pretty well without any standard pronunciation. A Southerner talks a lot differently from a Californian, but the difference isn't so great that they can't understand each other. Do the schools in the South teach kids how to pronounce words so they can be understood in California, or vice versa? No, they normally don't teach pronunciation at all. But the two regions are well enough linked together by radio, TV, movies, travelers, and what not, that the situation automatically adjusts itself so that everyone can understand each other. You can still detect the accents, but it doesn't matter — at least most people believe it shouldn't matter. I mean, it's considered rather bad form to deny someone a job (or whatever) because he has a Southern accent — or any other accent, actually, as long as you can understand him clearly. Yet it's considered good form to discriminate against someone because he has a written "accent."

Every once in a while somebody thinks that the way out of all these hassles is to reform the entire English system of spelling. Almost always, the proposed reform is phonetic, that is, a distinct symbol is used for each possible speech sound. Since there are between forty and fifty separate speech sounds used in English (depending on who's talking and who's counting), we'd need a lot more symbols than the conventional alphabet. Some (but not all) spelling reformers recognize the practical difficulties of changing the alphabet, and have worked out supposedly phonetic spelling rules using only the conventional 26 letters in various combinations. But the problem with any system that tries to accurately represent the spoken language in print is whose spoken language will be represented? Yours? Mine? The President of the U. S.? The Queen of England? A Brooklyn cab driver? They're all different, and if a spelling system is perfectly phonetic for one, it's going to be at least somewhat arbitrary for the others.

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from the mind,
a burning furnace.

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from poet's mold,
to reader's eye.

Re-heated. . .
tempered. . .
and fashioned from,
this blacksmith's vocabulary.

— Bert Lybrand

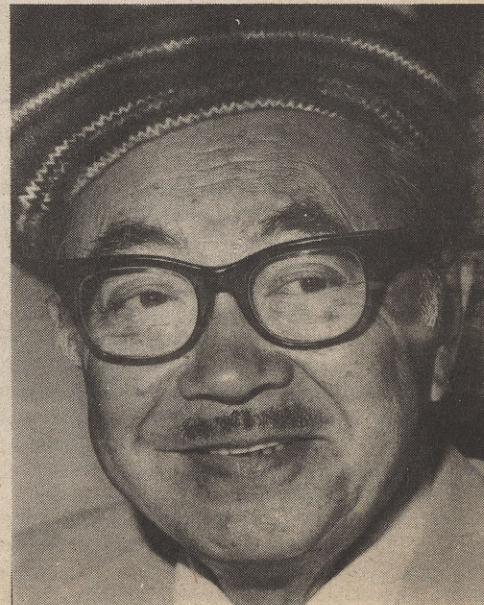
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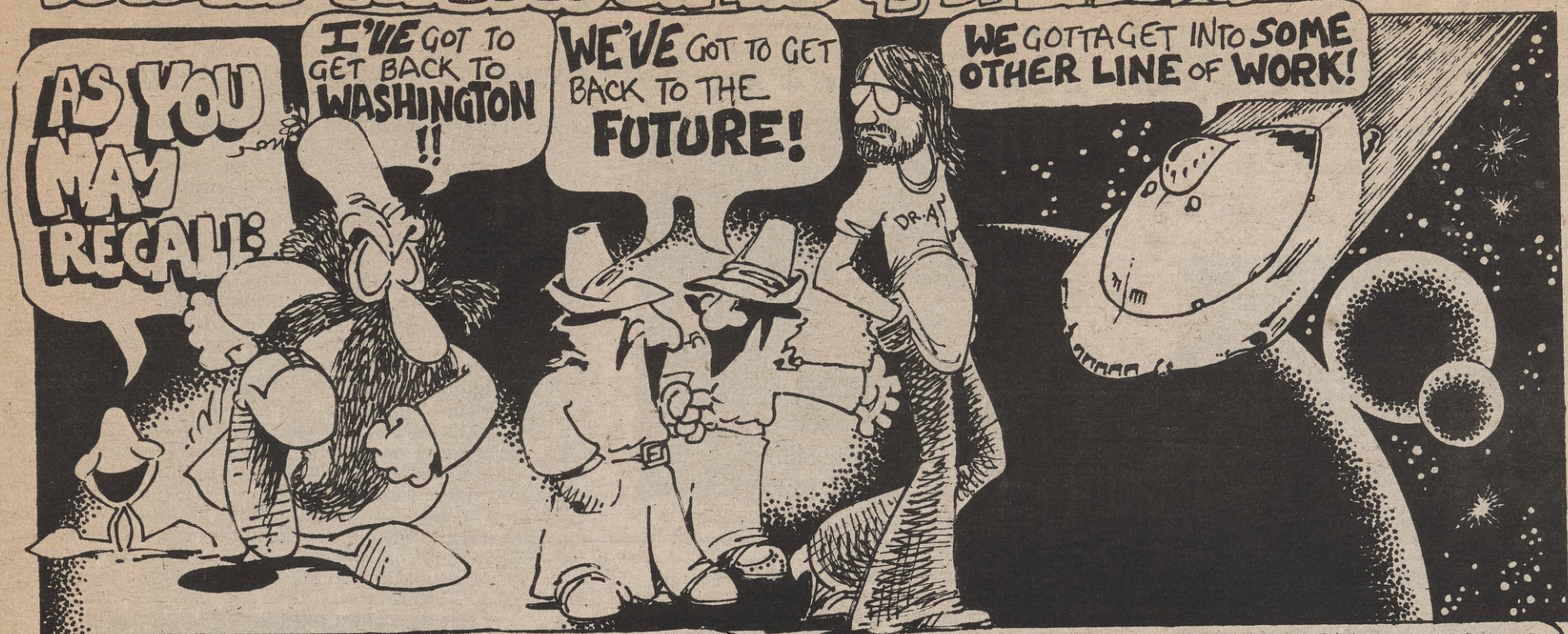
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FOR A WEEK NOW, AND I JUST CAN'T SEEM
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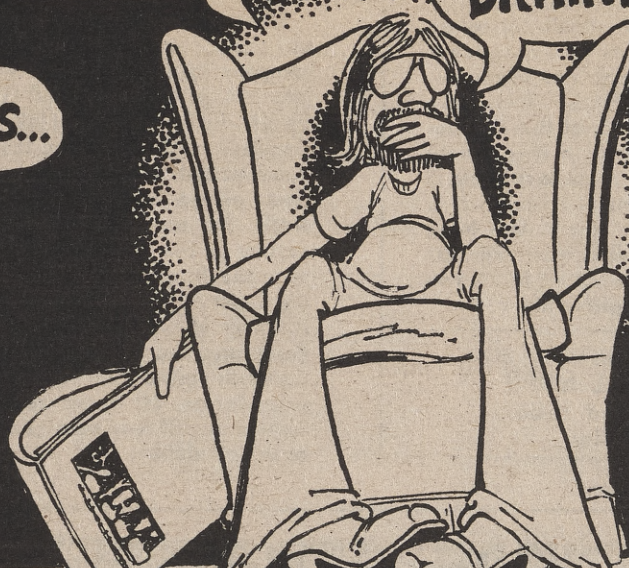
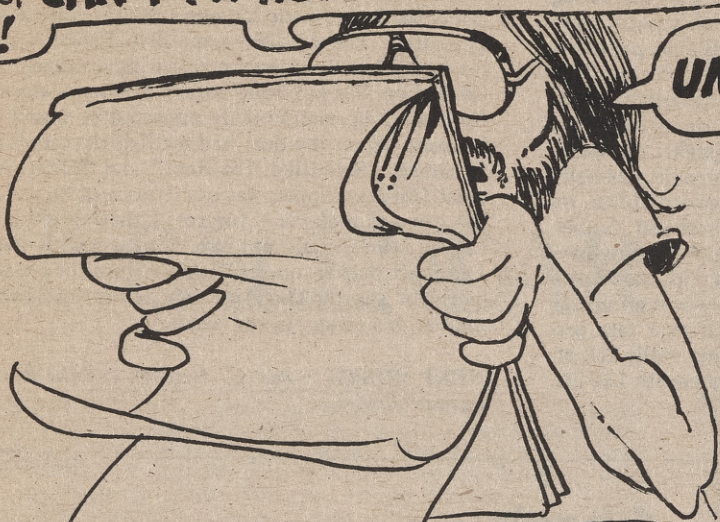
I HAD A GOOD **STORY LINE** DEVELOPING THERE—
MAD SCIENTIST BLOWING UP THE WORLD... PLENTY
OF **PLOT COMPLICATIONS**—SECRET AGENTS,
ALIENS, TIME TRAVEL...
I JUST **CAN'T FATHOM** WHAT MY **PROBLEM**
IS!

I MUST HAVE
DRIED UP!

THAT'S IT! I'VE **DRIED**
UP! AN **EMPTY HUSK!**
DRAINED! WASTED!

THO' MY **ART-
IST'S SOUL**
IS YET BUT A
VIRGIN!

UNLESS...

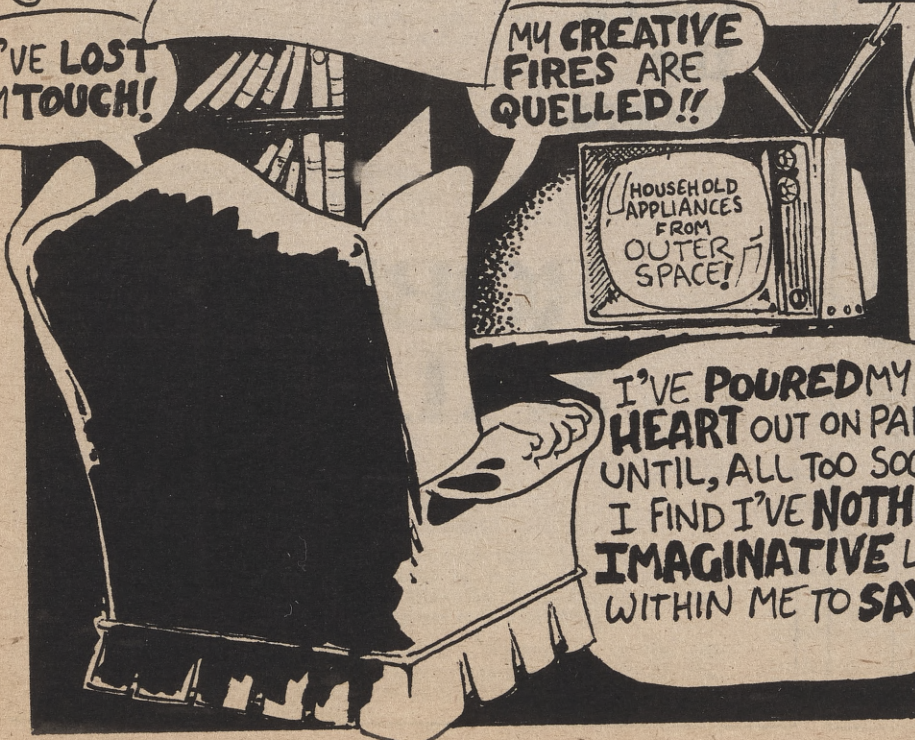


I'VE LOST
MY TOUCH!

MY CREATIVE
FIRES ARE
QUELLED!!

OH, GOD! I CAN'T
STAND IT!

**BURNT OUT
AT TWENTY!**



I'VE **POURED MY
HEART** OUT ON PAPER
UNTIL, ALL TOO SOON,
I FIND I'VE **NOTHING
IMAGINATIVE** LEFT
WITHIN ME TO **SAY!**

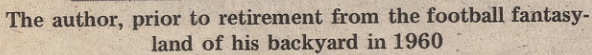


WILL ARNOLD HAVE THE
OPERATION HE SO RICHLY
DESERVES?
CAN HIS WIFE ADJUST
TO THE CHANGE?
WILL HE THEN BE ABLE
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BE SURE AND TUNE
IN AGAIN FOR OUR
**NEXT
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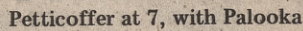
PART 1

— Viv Stanshall, "Sport (the Odd Boy)"



I should have learned my lesson years ago when, in a clench with my Joe Palooka punching bag during a world championship match (all matches are world championships when you are 7 years old), I lost my grip on Joe's air-filled shoulders, fell, and cracked my skull on the linoleum floor! Talk about the agony of defeat! Palooka, that cocky bastard, kept rocking back and forth, maintaining his doltish plastic smile, just taunting me to get up. I didn't. I cried. I had just experienced Excedrin headache number one, with a long chain of headaches and disappointments to follow in my search for athletic greatness.

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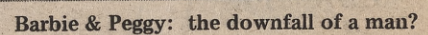
— Peter Townshend, "I'm a Boy"

I always tried to look the part of the football hero, mimicking my favorite players, with straight arms, head, fakes, and R. C. Owens-style "Alley-Oop" catches. Still, I could not evoke fear in the hearts of my opponents. Once I even applied a thick mascara of coal black to my eyes, just like my pro quarterback heroes. The other kids laughed. Some said I resembled a raccoon. The older kids claimed that I looked like Y. A. Tittle — in drag. (The coal black washed away quickly, beneath a stream of tears.)

— Viv Stanshall, "Sport"

— Viv Stanshall, "Sport"

I spent hours pouring over sports record books and the greatest reference tools of all: the backs of bubblegum cards. I attended sporting events and kept meticulous scorecards, living my athletic dreams vicariously through the accomplishments of idols like Bill Wade and Jon Arnett; Duke Snider and big Frank Howard. (I identified



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CALENDAR

ART EXHIBITS

PAC GALLERY: "Earthquakes," an exhibit of new work by 15 Southern California artists runs through the month of October at the Pasadena Artists Concern Gallery, 15 W. Colorado Blvd. Contributing artists are Ann Banas, Alan Blizzard, Shirley Bowers, Corwin Clairmont, Judy Craig, Juan Esqueda, Roger Feldman, Phyllis Freeman, Jim Fuller, Dennis Garcia, Christopher Jones, Miriam Leila, Joe Moran, Jan Mrozinski, and Cynthia Upchurch. Opening night reception is October 10 from 7-10 pm. Regular gallery hours are Friday thru Sunday, 12-5 pm.

OCCIDENTAL COLLEGE: A one-man show of the paintings of Douglas Shively in the Library Gallery, October 7-21. Drawings and paintings by Claude Kent and Bruce Richards thru October 28 in the Thorne Hall Gallery.

ART CENTER COLLEGE OF DESIGN: "Illustration West 1976," the Society of Illustrators annual awards show thru Oct. 22. Gallery hours are Mon-Thurs, 1-9 pm; Friday, 1-6 pm; and Saturday, 9 am-1 pm. 1700 Lida Street, Pasadena.

LIVING GALLERY: Free art lessons for children every Sunday from 1:30-3:30 pm. Also a place for all artists in the community to meet, exchange ideas and work. 120 N. Los Robles, Pasadena.

FIREHOUSE GALLERY: Exhibition of oils by Ann Burnstein and ceramics by Barbara Leadabrand from Oct. 10-31. 22 S. Oakland.

THE THEATER

TOBA WEST THEATER: Two works by African writers: *The Swamp Dwellers* by Wole Soyinka and *Boesman and Lena* by Athol Fugard. Soyinka's play runs Fridays and Saturdays at 8:30 pm; Fugard's work runs Thursdays and Sundays at 8:30 pm. Both plays close Nov. 7. TOBA West is at 464 E. Walnut Street, Pasadena. Info 795-8774.

JESTER'S PLAYBOX: *Annie, Get Your Gun* runs thru October 31. Performances are Thursday thru Saturday at 8 pm; Sunday at 7 pm. Tickets are \$3.50 on Thursday and Sunday; \$4.00 on Friday and Saturday. 560 S. Fair Oaks, Pasadena. Further info 793-9639.

RED MILL PLAYHOUSE: *Billy the Kid*, a melodrama in the old-fashioned tradition directed by Gary Davis runs thru October 30. Performances on Fridays and Saturdays at 8:30 pm. 3602 Eagle Rock Los Angeles. Further info 258-2260.

THURSDAY, OCTOBER 7

RIALTO THEATRE: Tonight only, Fellini's 8½ and Truffaut's *Day for Night*. \$2. 1023 Fair Oaks, South Pasadena (799-9567).

THE ICE HOUSE: In performance nightly thru Oct. 10 are the Modern Folk Quartet, Gallagher, and Josh Hanna. For reservations call MU-19942. 24 N. Mentor, Pasadena.

FRIDAY, OCTOBER 8

PASADENA FILMFORUM: A screening of experimental films by Alexis Rafael Krasilovsky, including the world premiere of *Commiseration Moon*. Also on the program: *Blood*, a powerful film on Manhattan street life; and *End of the Art World*, a satire starring Jasper Johns, Robert Rauschenberg and Roy Lichtenstein. Ms. Krasilovsky will be in attendance to discuss her work and read from her poetry. 8 pm, 54 S. Los Robles, Pasadena. Donation \$2; students \$1. Further info call 358-6255.

RIALTO THEATRE: Tonight and tomorrow, *Fritz the Cat* plus shorts from the New York Erotic Film Festival. \$2. 1023 Fair Oaks, So. Pasadena (799-9567).

SATURDAY, OCTOBER 9

CINEMATECH: Sergei Eisenstein's *Alexander Nevsky* and Ingmar Bergman's *Persona*. 7:30 pm, Caltech's Baxter Lecture Hall. Donation \$1.50. Further info call 795-6841 (Ext. 2163) weekdays.

PLAYERS U.S.A.: A musical performance of *Rumpelstiltskin*, with audience participation and a happy ending for all. Today and tomorrow at 2 pm, Broadway Playhouse, 550 W. Broadway, San Gabriel. For reservations call 281-1286.

AMERICA AT THE MOVIES: The Occidental College Alumni Association presents a pre-release screening of *America at the Movies*, produced by the American Film Institute and featuring great scenes from nearly 100 films. 8 pm, Occidental College's Thorne Hall. Tickets are \$10 and will benefit the Occidental College Scholarship Fund.



SUNDAY, OCTOBER 10

JAZZ AT EAGLE ROCK: Jazz concert at Eagle Rock High Auditorium at 6:45 pm. Featured will be an all-star ensemble with Art Pepper, Lew Tabackin, Mundell Lowe, Shelly Manne and others. \$2.50 donation. 1750 Yosemite Drive in L.A. (two blocks south of Colorado between Figueroa and Eagle Rock Blvds.).

RIALTO THEATRE: Thru Oct. 12, *A Man for All Seasons* and *Lawrence of Arabia*. \$2. 1023 Fair Oaks, So. Pasadena (799-9567).

MONDAY, OCTOBER 11

FREE FILMS: Two free films at 12:15 pm at the Pasadena Central Library, 285 E. Walnut. *Landscape with Angels*, a film history of Los Angeles, and *Metroliner*, an ode to the railroad train, will be shown.

THE ICE HOUSE: Corky Carroll, five times U.S. Surfing Champion, will perform with his Funk Dog Surf Band tonight only. 8:30 and 10:30. For reservations, call MU-19942. 24 N. Mentor, Pasadena.

TUESDAY, OCTOBER 12

PCC FORUM: PCC's Tuesday Evening Forum series begins another season with a film lecture on Australia by Ken Armstrong. Free. 7:30 pm in Sexson Auditorium.

THEATRE VANGUARD: A screening of *Sheepman and the Sheared*, a new work by British experimental filmmaker Mike Leggett. \$2.00; \$1.50 students. 8 pm, 9014 Melrose Avenue, Los Angeles.

SLIDE SHOW: A slide presentation on the work of British painter Joseph Turner, presented by Richard Cassidy, begins at 7:30 pm at the South Pasadena Library, 1115 El Centro Street. Admission free.

THE ICE HOUSE: In performance nightly thru Oct. 17 are Rick Cunha, Lawrence Beezer, and Mike Farrow. For reservations call MU-19942. 24 N. Mentor, Pasadena.

WEDNESDAY, OCTOBER 13

RIALTO THEATRE: Tonight and tomorrow, Charles Chaplin's *The Great Dictator* and *Modern Times*. \$2. 1023 Fair Oaks, So. Pasadena (799-9567).

FRIDAY, OCTOBER 15

PASADENA FILMFORUM: An evening of experimental work by British filmmaker Ken McMullen. Mr. McMullen will be in attendance for discussion. Included in this program is *Lovelies and Dowdies*, an acclaimed documentary on a Polish experimental theatre group. 8 pm, 54 S. Los Robles. Donation \$2; students \$1. Further info call 358-6255.

POETRY READING: A reading by members of the Venice Poetry Workshop. 8 pm, Beyond Baroque Center, 1639 W. Washington Blvd., Venice (392-5763).

RIALTO THEATRE: Tonight and tomorrow, Ken Russell's *Mahler* and *The Music Lovers*. \$2. 1023 Fair Oaks, So. Pasadena (799-9567).

SATURDAY, OCTOBER 16

CINEMATECH: Two films with Hepburn and Tracy: *Adam's Rib* and *Pat and Mike*. 7:30 pm, Caltech's Baxter Lecture Hall. Donation \$1.50. Further info call 795-6841 (Ext. 2163) weekdays.

GOSPEL CONCERT: Gospel music with The Imperials and The Couriers. 7:30 pm, Pasadena Center, 300 E. Green. Tickets \$4 and \$5 at the door.

SUNDAY, OCTOBER 17

INDEPENDENT FILM OASIS: A program of films by Rudy Burckhardt. \$2. 8 pm, The Haymarket, 715 S. Parkview, Los Angeles. Info 659-5602.

RIALTO THEATRE: Thru Oct. 19 *Brother Sun, Sister Moon* and *Jesus Christ Superstar*. \$2. 1023 Fair Oaks, So. Pasadena (799-9567).

MONDAY, OCTOBER 18

FREE FILMS: Two free films at 12:15 pm at the Pasadena Central Library, 285 E. Walnut. *Kurt Vonnegut, Jr.: A Self-Portrait* and *Spain: A Journey with Washington Irving* will be shown.

THE ICE HOUSE: An evening of nostalgia starring Mag Wheels & The Lug Nuts. Reservations suggested, call MU-19942. 24 N. Mentor, Pasadena.

TUESDAY, OCTOBER 19

PCC FORUM: A film lecture on Baja with Dr. Ted Walker. Free. 7:30 pm, PCC's Sexson Auditorium.

THEATRE VANGUARD: A screening of *Resistance*, a feature length experimental film by Ken McMullen. \$2.00; \$1.50 students. 8 pm, 9014 Melrose Ave., L.A.

TRAVEL SERIES: Colonel John Craig presents a travelogue on Panama. \$2.25. Thorne Hall, Occidental College, 8:15 pm. Further info 259-2737.

THE ICE HOUSE: In performance nightly thru Oct. 24 are Michael McGinnis, Martin and Giguere, and Bill Haymes. For reservations call MU-19942. 24 N. Mentor, Pasadena.

WEDNESDAY, OCTOBER 20

JAZZ AT EAGLE ROCK: A special concert featuring Supersax from 8-10:30 pm. The high school jazz band plays at 7:30. Donation \$3.50. 1750 Yosemite Drive in L.A. Proceeds used to support Eagle Rock High jazz.

RIALTO THEATRE: Two Antonioni pics: *Blow-Up* and *Zabriskie Point*. \$2. 1023 Fair Oaks, So. Pasadena.

THURSDAY, OCTOBER 21

COLLECTORS SERIES: The first in a series of programs for collectors, featuring experts in the fields of decorative arts and antiques. This evening's slide lecture is on Porcelain, with Thomas Ingersoll. Free. 7:30 pm, San Marino Library, 1890 Huntington Drive.

SATURDAY, OCTOBER 23

CINEMATECH: Two by Alfred Hitchcock: a 1926 silent entitled *The Lodger*, and *North by Northwest*. 7:30 pm, Caltech's Baxter Lecture Hall. \$1.50.

BEYOND BAROQUE PARTY: The 69th event of this sort since the founding of Beyond Baroque, a non-profit cultural center in Venice. Starts at 9 pm at 471 Sycamore Road, Santa Monica Canyon. Bring your own beverages. There will be dancing, popcorn, and entertainment. \$2.00 gets you through the doors. For more info or directions call 392-5763.

THEATRE VANGUARD: Program 8 in a series on the history of the American avant-garde cinema. This show focuses on the beginnings of the "Underground" from 1950-55. Filmmakers represented are Shirley Clarke, Jordan Belson, Stan Brakhage and others. \$2.50; \$1.50 students. 8 pm, 9014 Melrose Avenue, Los Angeles.

SUNDAY, OCTOBER 24

NATIONAL THEATRE OF THE DEAF: Anton Chekhov's *The Harmfulness of Tobacco* and Gertrude Stein and Virgil Thompson's *Four Saints in Three Acts* plus *Children's Letters to God*, and additional poetry by Robert Frost and e.e. cummings, combined in a unique theatrical experience. This afternoon at 2:30 pm and Oct. 25 at 8:30 pm. Tickets range from \$5-7.50. Ambassador College Auditorium, 300 W. Green Street. Further info 577-5511.

MONDAY, OCTOBER 25

THE ICE HOUSE: Bluegrass music with Smokewood, one night only. 8:30 and 10:30. For reservations call MU-19942. 24 N. Mentor, Pasadena.

TUESDAY, OCTOBER 26

PCC FORUM: Dr. Joseph Boskin, an American historian, delivers a lecture entitled "History of the Changing Nature of Humor." Free. 7:30 pm in Sexson Auditorium.

THEATRE VANGUARD: A screening of *Hindered*, a feature-length experimental film by Stephen Dwoskin. \$2.00; \$1.50 students. 8 pm, 9014 Melrose, L.A.

THE ICE HOUSE: In performance nightly thru Oct. 31 are the mock monk Father Guido Sarducci, Michael Katakis, and Kimber-Pelli. For reservations call MU-19942. 24 N. Mentor, Pasadena.

FRIDAY, OCTOBER 29

PASADENA FILMFORUM: An informal film screening and fundraising party. Public invited free of charge. Wine and raffles. Films to be shown are: Jerry Bruck's *I.F. Stone's Weekly*; Bill Scaff's *Red Hot Dracula*; Peter Sellers' *The Running, Jumping and Standing Still Film*; Roman Polanski's *Two Men and a Wardrobe*; and D.A. Pennebaker's *Daybreak Express*. A wild affair! 8 pm, 54 S. Los Robles. Further info 358-6255.

LITERARY READING: Joseph Hansen reads his prose. 8 pm, Beyond Baroque Center, 1639 W. Washington Blvd., Venice (392-5763).

SATURDAY, OCTOBER 30

CINEMATECH: F.W. Murnau's 1926 silent *Faust* and *Night of the Living Dead*. 7:30 pm, Caltech's Baxter Lecture Hall. Donation \$1.50.

FILMFORUM/OASIS: There is a possibility that two of the area's exhibitors of independent/experimental film will sponsor joint programs of the work of Wm. and Marilyn Raban, major figures of the new British independent film movement. At this point it is not certain if the Rabans will be able to leave England. If they do, there will possibly be screenings at Filmforum tonight and at the Haymarket on October 31. For further info on this matter call 358-6255 or 659-5602.

CLASSIFIED ADS

SINGLE? 18 to 35? Join the Eurekaans. Meetings every Tuesday 8 pm at San Gabriel Mission. For information call: Tim 285-4953 or Mary Ann 282-4617.

BRUNSWICK bumper pool table for sale. Fair condition. 100% functional, just looks funky. With cues and balls. \$50 or best offer. (714) 624-0763.

GET YOUR NEW "SOUND'S OFF!" You can eliminate the sound of those obnoxious TV/Radio commercials with a flick of a switch from your easy chair! The picture stays on but the sound goes off! Install this audio remote control yourself in ten minutes. Postpaid and guaranteed only \$2. If we install, only \$5! Send your order to: Consumers Co-op, Box 552, San Gabriel 91776, or call Mack at 286-3815 (9 am to 6 pm).

PLANTS SELLING CHEAP and Fast! Charlies, Piggy backs, varietal wandering Jews, philodendrons, succulents, and others small to huge. Call Laura after 1:30, 794-6432.

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TWO G.I. SLEEPING BAGS for sale, \$11 for pair. Record turntable \$5. 798-5231.

PORTABLE OR TABLE MODEL B&W or color TV wanted — working or not. Please call Mack at 286-3815.

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